

One Bay Area, many Prides

What you missed in Sonoma and San Jose, and what's coming up in Oakland and SF.

pages 12 - 19

Beefcake! Beefcake!

Gay athletes on the move and in the movies.

page 26



Gay film fiesta

SF International Lesbian/Gay Film Festival opens.

see Arts section



BAY AREA REPORTER

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Teen gets life in Ukiah murder of gay man

by Lois Pearlman

The first of two defendants charged with killing a gay man near Lake Mendocino last May will have a lifetime to think about the crime inside a prison cell.

On June 7 Superior Court Judge Ronald Brown sentenced Christopher McCoy, 19, to life in prison without parole, for his part in the robbery and beating death of Louis Pearson, a 44-year-old visitor from Santa Cruz County.

"I'm very happy. It's a just verdict," said Mendocino County District Attorney Norm Vroman, whose office prosecuted the case against McCoy. "I'm very happy with the system. I think it does just what it's supposed to do."

McCoy, along with two other defendants, Keith Pruitt and Rick Fernandez, was charged with the May 2, 1998 beating death of a gay man from Santa Cruz County, Louis Pearson, 44. Last fall Pruitt, 25, pleaded guilty to a lesser charge of burglary when police concluded that he was not at the scene of the crime during the murder. Fernandez, 24, is scheduled to go to trial on murder and robbery charges in September.

According to testimony, the three men met Pearson near their home in Calpella and drove with him to a turnout along the shore of Lake Mendocino where they robbed him. Pearson had just left a Billy Club social group gathering in Lake County after spending the day there.

Pruitt, according to reports, left after the robbery, and the other two men beat Pearson to death. A local rancher discovered Pearson's body and automobile the following morning.

According to a coroner's report, Pearson died from the beating and from a stick shoved through his nostrils and into his brain.

At the time a police spokesman, Captain Kevin Broin, said it could have been a hate crime because of the severity of the beating. But the district attorney's office charged the killing as murder during the commission of a robbery. The hate crimes statute for murder in California does not include sexual orientation as a category.

A spokesman for the Billy Club in Ukiah, Scott Love, said that while he was pleased that the crime had been taken seriously, he believes it is a tragedy for the killers as well as for their victim.

"I hope justice was served," he said. "But this underscores the need to teach tolerance. Now two lives are lost. It's too bad." ▼



Hallinan nixes gay victim advocacy position

by Cynthia Laird

One day after San Francisco District Attorney Terence Hallinan held a re-election fundraiser at a gay bar in the Castro, he informed the same-sex and transgender victim advocate working for him that his position was being terminated. The position's cancellation was supposedly because a grant from Community United Against Violence (CUAV) had expired, but the Bay Area Reporter has learned that the CUAV grant was actually renewed.

Hallinan announced the formation of the same-sex and transgender victim advocate unit amid great fanfare in 1997. Crystal Weston, who was initially hired for the position, resigned last May. Longtime gay rights advocate Jeff Sheehy was hired to replace Weston as the same-sex and trans-

page 22 ▶

Christian Coalition loses tax exemption

by Bob Roehr

Pat Robertson is facing trials of Biblical proportions. The Internal Revenue Service (IRS) has ruled that the partisan activities of the Christian Coalition, which Robertson founded, disqualify it from tax-exempt status. The *St. Petersburg Times* first reported the news June 10, but the IRS ruling came earlier in the spring in a letter sent to the Christian Coalition (CC).

The organization applied for that status 10 years ago when it was founded and, as is customary, claimed that status while its application was pending. Several groups challenged the application, charging that the CC was a partisan political group, not a non-partisan educational one.

IRS policy is to not discuss these matters and the CC likewise declined to do so in detail. But CC spokesman Mike Russell did acknowledge the organization has withdrawn its tax exempt application to the IRS and likely owes \$300,000-\$400,000 in back taxes.

"This will be a surprise to all the people who believed the Christian Coalition was what it said it was, those conservative Christians who thought it was above backroom wheeling and dealing," Arne Owens told the *Washington Post*. He was the CC's communications director until November 1998.

Russell said the group plans to reorganize. The Christian Coalition International will become a PAC or political action committee, while a subsidiary, the Christian Coalition of Texas, will be renamed the Christian Coalition of America and pursue tax exempt political education.

Americans United for Separation of Church and the State has been a principle

antagonist of CC. Executive Director Barry Lynn greeted news of the IRS decision with glee.

"It's about time," he said. "The Christian Coalition is a hardball political machine that has been masquerading as a tax-exempt group. The IRS has finally pulled off the mask."

"The Christian Coalition's credibility is shot," Lynn continued. "In light of the IRS action, pastors would have to be out of their minds to distribute the [voter guides] now." Those election materials, often distributed in churches, have been central to the CC's influence.

Lynn called the name change of the Texas affiliate "a disgraceful shell-game worthy of a second-rate carnival." He vowed to challenge that tax exempt status as well.

The IRS's move is "the right decision," said Winnie Stachelberg, political director of the Human Rights Campaign (HRC). "It's been clear that they've been doing this kind of work for a very long time. It's nice that the IRS has finally caught up with them."

"For a decade we have urged the IRS to recognize the Christian Coalition's clear partisan nature," said Carole Shields, president of the People for the American Way Foundation. She called the decision "long overdue but worth the wait."

The American Jewish Congress said in a news release, "This confirms what many observers believed all along—that the coalition was nothing but the theological arm of the Republican Party, and as such, did not qualify for the exemption given to not-for-profit organizations."

Stachelberg said that, working with the Interfaith Alliance, they were able to restrain the coalition from distributing their litera-

ture in many churches during the 1998 campaign. She expects that trend to continue.

She also sees a change in the political environment towards gays and lesbians as a result of the murder of Matthew Shepard. It is reflected in attitudes on Capitol Hill and in the leading Republican presidential candidates.

"Clearly the Christian Coalition, as we knew it, is no more," said Kevin Ivers, spokesman for Log Cabin Republicans. He cited the string of departures from the organization over the last two years, and income that has dropped by half. Most associate the losses with Ralph Reed's departure as execu-

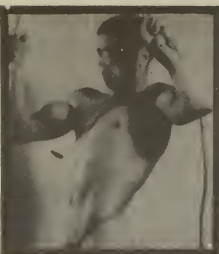
page 21 ▶

INSIDE

BAR Talk	54
Classifieds	27
Mailstrom	7
Mister Marcus	52
Obituaries	25
Open Forum	6
Our Man Friday	9
OutRight	11
Out & About	50
Out There	34
Past Out	10
Personals	56
Sports Complex	26
Sweet Lips	53

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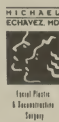
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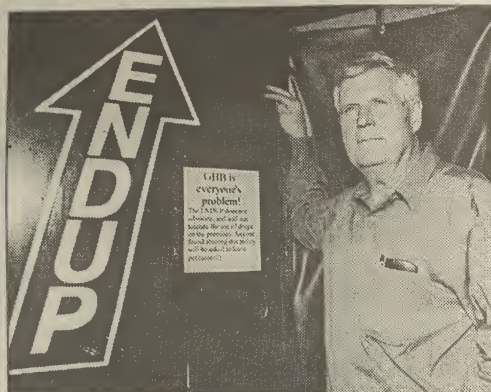
GHB warnings go up at the End Up

by Mark Norby

With consumption and confusion about gamma hydroxy butyrate acid (GHB) on the rise, South of Market area club owners are taking the lead in educating their patrons about the popular party drug. In response to recent deaths because of GHB's interaction with alcohol, the owner of the End Up nightclub has posted signs throughout the venue warning the public about risks, and the owner of 1015 Folsom has initiated a policy of searching customers as they enter.

Carl Hanken has owned the End Up since 1995 when he inherited the 28-year-old establishment from a brother who died of AIDS-related complications. Hanken said there are many difficulties in monitoring GHB distribution and consumption inside the club, but hopes the new posters inside the bar will keep customers from injuring themselves, or dying, due to GHB's effects. "We can't thoroughly pad-search everybody that comes into the club," he told the *Bay Area Reporter*. "Searching the club's customers is also a risk for security who work the entrances to the End Up. If somebody has a syringe in their pocket, the security person could accidentally get stuck by the needle and that causes all kinds of concerns like HIV or AIDS infection."

Both Hanken and Ira Sandler, the owner of the nightclub 1015 Folsom, have been diligent in preventing GHB from entering their clubs. Sandler commented to the *B.A.R.* that his club's security force pad-searches club goers before entering the club and requires all outside bottles to be left



Carl Hanken of the End Up displays his club's warnings about GHB.

at the door.

Sandler has been the target of intense pressure from police officers who patrol the area, and has received 326 citations due to noise complaints and related problems. The issue of GHB distribution and consumption and subsequent overdoses has raised Sandler's concerns over the future of his club, which has been at risk of a total shutdown over the past few years.

"We've been pressured by both the cops and residents in the area and I've taken every step possible to see that our club complies with police regulations in the area," Sandler said. But Hanken suggested that Sandler might be taking too many precautions, and that responsibility also rests with patrons.

"I think Ira tries to appease the police too much. Their security is very thorough in searching people, and that's why the line going into the club moves so slowly. Ira

takes all these steps to make his club safe and I think it makes him even more of a target for the police. You need to be able to say 'I'm taking these steps to see that the club is safe and that's the best I can do.' Responsible drug-taking ultimately is something the drug taker has to accept because it's his or her decision to do so."

Following an overdose death of a man in January - whose name is being withheld due to ongoing investigation - and the overdose of Skylar Ringland in April, both the End Up and 1015 Folsom received conflicting incident reports from the San Francisco Police Department (SFPD). Investigators initially reported that the body of the first victim was found in the parking lot directly next to the End Up. This lot is owned by the SFPD and is used to park police and other city vehicles. Months later the SFPD reported that the body was found at

page 19 ►

Bomb threat at Castro market

by Mark Norby

Police were summoned to the Cala Foods in the Castro on the afternoon of Tuesday, June 8 by the supermarket's manager, who reported that a man called the store and stated that a bomb was set to go off in 20 minutes. Authorities evacuated the store of all customers and employees, then searched for any suspicious packages or devices.

Eventually, after finding nothing suspicious in the market, located at 4201 18th Street, the police determined that the threat was

a hoax and reopened the store to its customers. The entire incident lasted less than 30 minutes, but left the manager and staff somewhat shaken. The manager told police he had no idea who the caller was, or why anyone would make a bomb threat against Cala. He told the *Bay Area Reporter* that company policy prohibited him from further comment on the matter.

Police suspect the bomb threat could be retaliation for an aborted arrest at Cala on May 19, where a suspect was briefly detained for stealing over \$175 in Advil, Bayer, and Tylenol analgesic products, but then escaped from handcuffs

and fled the scene. According to the San Francisco Police Department, aspirin has become an increasingly popular target for shoplifters, and is frequently ground into powder and sold by drug dealers, who claim it is methamphetamine.

Walgreens, located a block away at 498 Castro Street, has also seen a rise in such thefts over the last few months. Police report that much of the criminal activity in the Castro has come in response to the "gentrification" of the area and subsequent displacement of economically-disadvantaged persons. ▼

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First vote on bathhouses is invalid, HPPC once again votes to lift ban

by Cynthia Laird

HIV Prevention Planning Council (HPPC) members learned at their Thursday, June 10 meeting that a procedural error had invalidated their June 3 vote to recommend the Department of Public Health (DPH) lift its restrictions on private places in commercial sex establishments. A second vote on the matter was taken at the meeting and again passed, this time on a 9-7 vote. DPH Co-chair Toni Young was the only council leader opposing the motion after Co-chair Larry Meredith, who abstained at the June 3 forum, joined community Co-chair Dredge Byung-Chu Kang in voting against the restrictions at the June 10 meeting.

The council is now expected to send a letter to the Health Commission asking that its members consider the HPPC's recommendation. The HPPC's vote is not binding, and DPH spokeswoman Eileen Shields told the *Bay Area Reporter* last week that the Health Commission has the authority to determine whether or not it will even hear about the HPPC recommendation.

Existing DPH regulations require that public sex establishments provide condoms and safer sex information, and that all spaces be monitored by club staff. A prohibition on closed, private spaces in bathhouses was instituted by court order in 1984 in an effort to reduce the spread of AIDS. The current regulations were adopted in the spring of 1997.

Current city rules do not prohibit bathhouses per se, and the debate is not really about "opening the baths," but rather about allowing private spaces in any type of public sex establishment. The term "bathhouse" is often used to refer to venues with closed spaces, while venues with larger public spaces are typically referred to as "sex clubs," even if they have bathhouse-like amenities such as steamrooms.

There was far less discussion last week than at the lengthy June 3 community forum. Sister Mary-Mae Himm informed the council that the June 3 vote was invalid because there had been a motion to table on the floor. Because that motion required a two-thirds vote to override it, and that did not happen, the subsequent vote on the recommendations was nullified.

That brought an exclamation from ACT UP/San Francisco's Dave Pasquarelli, "This is crap. I want a vote now."

Kang then made a new motion, that the HPPC recommend to the DPH that it rescind the current policy prohibiting private



Toni Young

spaces in public sex environments, unless clear and compelling evidence exists that private spaces in public commercial sex environments leads to increased HIV transmission.

Councilmember Jennifer Lorvick commented that the argument most commonly put forth, that private spaces should be banned if it prevents one HIV infection, isn't compelling to her. She also pointed out that "the best HIV prevention work is done in collaboration with the community," and said, "it's good to have the option to educate people about HIV and allow private spaces and really use it as a venue."

Councilmember Michael Discepolo said any letter to the DPH should include recommendations about how to do prevention in venues such as bathhouses. Meredith added that the letter should also include a statement on the need for more research.

At the June 3 forum, Dr. William Woods of the University of California, San Francisco's (UCSF) Center for AIDS Prevention Studies (CAPS) presented two studies. In the first, Woods and his colleagues compared two post-AIDS studies conducted in Los Angeles - which has no privacy ban - and San Francisco, and concluded that prohibition of closed spaces in sex establishments may have the "unintended consequence" that men take sex "somewhere else, somewhere less safe."

The second CAPS study surveyed over 1,800 men in San Francisco, with its ban on private spaces; New York City, which permits only closed spaces; and Chicago, which has sex clubs with both private and open spaces. The researchers found "no significant differences" among the three cities in terms of unprotected anal intercourse, group sex, or number of partners.

Of the public speakers at last week's meeting, only one, Randy Wendelin, spoke in favor of keeping the ban on private spaces. Several other speakers reiterated

comments from the June 3 meeting. Hank Wilson, from ACT UP/Golden Gate, talked about Woods's studies and how people didn't know in advance what he was going to say because the information was prepared hours before the community forum.

"There are people who are not getting [HIV prevention] information, that don't go to sex clubs," Wilson said.

Lincoln Madison urged the council to support the motion that was ultimately approved. "San Francisco is absolutely backwards on this issue," he said. ▼

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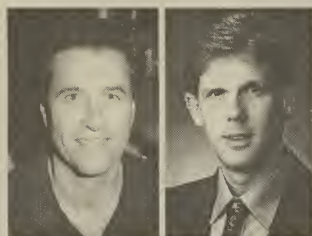
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The happy ambassador



A joyful James Hormel, newly appointed by President Bill Clinton as the U.S. ambassador to Luxembourg — making Hormel the nation's first openly gay diplomat — received warm congratulations and an official commendation from lesbian and gay San Francisco Supervisors Leslie Katz, Mark Leno, and Board President Tom Ammiano on Monday, June 14.

Webb of deceit?

Giraffe ex-manager under investigation

by Mike Salinas

A federal investigator is looking into allegations that a former manager of the Giraffe Lounge on Polk Street defrauded the bar owner of hundreds of thousands of dollars. The suspect, David Webb, is currently living in Hawaii and manages the gay bar Angles Wafiki, sources tell the Bay Area Reporter.

According to the Giraffe's owner, Carl Youngert, Webb had worked for him "off and on for 17 years," and was as trusted as he was well-liked by the patrons. But last year as Youngert was preparing to enter into a real estate transaction, he learned someone was using credit cards in his name and evidence indicated it was Webb.

"I was out of town running a friend's club in Palm Springs and requested my credit report because I was buying some property," he told the B.A.R. last week by telephone. "When I got the report there were some credit cards listed that I didn't know anything about. I called to tell the company they'd made a mistake and the customer service woman asked if I lived at an address that I recognized as David's."

"The dummy had the bills sent to his home address. That's when I started to figure out what was going on."

Apparently a credit card company had sent Youngert a solicitation for a pre-approved credit card more than a year earlier. When the offer arrived at the bar, Webb allegedly intercepted the solicitation, forged Youngert's signature,

filled in personal information based on personnel records kept on file at the Giraffe, changed the address to his own, and mailed it back. Then, Youngert says, his trusted manager went on a spending spree.

"He was playing Mr. Big Shot for over a year," Youngert said. "He was gambling, he bought his boyfriend a car. And when he started having trouble with that card he got another one in my name. And then another."

By the time Youngert was tipped off to the problem, Webb allegedly had a dozen credit cards in Youngert's name, and had run up more than \$150,000 in bills.

Tax bill on stolen money

"David was like a brother to me," Youngert told the B.A.R. "I helped him go to law school, I helped him buy a condo. He was the last person I thought would knife me in the back."

"I confronted him after I spoke to the credit card company, and he broke down on the phone and admitted it, and all that stuff."

Unfortunately, the remorse was either an act or short-lived, he said.

"The next night he came into the bar, emptied the safe of that night's take — about \$5,000 — and two prior night's receipts, plus records and cash register tapes, and disappeared. I also found out he'd been stealing from the bar for a long time, to the tune of about \$150,000."

Now, Youngert said, the State Board of Equalization has demanded taxes on those bar receipts, which leaves Youngert liable for an additional \$54,000.

The federal government may be able to help Youngert bring Webb back to San Francisco to face charges, since the alleged deception involved the U.S. Postal Service. Jim Woo, a postal inspector based in San Francisco, is pursuing the case.

Youngert appreciates the help, since Woo's investigation may facilitate Webb's extradition, but he is highly critical of the pre-approved applications that credit card companies send and said he is surprised the problem isn't more widespread. "All David had to do to get a card in my name was sign his name," he complained.

"When I filed a statement that he'd committed fraud, I had to get my signature notarized. Something is wrong, when he can get a card without a notarized signature but I have to go to a notary to stop him. Why don't the credit card companies require notarization?"

Youngert said he wants restitution but he doesn't really have high hopes of recovering the money, and acknowledged that the situation has forced him to change many of his long-standing business practices. "We used to have a file in the office with important documents," he said. "That's been changed. And now I have Kenny Allison as manager, whom I trust. All in all it's quite a different system we have at the Giraffe now."

Webb told the B.A.R. he had no comment except "whatever Mr. Youngert wants to say, he can say."

Woo, the postal investigator, said in a voice mail message "I cannot comment on the case except to say it is in the prosecution stage right now." ▼

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Sexy circuit scammer sought

by Mark Norby

Stage names are common in the world of adult film and modeling. But for an alleged gay circuit scam artist, one stage name was not enough. This sexy star has used five or six different names in different parts of the state, and some who know him are furious for the harm he has done by using false identities, allegedly stealing identification, and turning friends into victims.

Ethan Marc is the nom de porn that the actor used when appearing in the Falcon Studios film *Demolition Man*. He's also known as Tad Thompson, Chad Smith, Tim Barthel, and Eduardo Fuentes. According to Carl Bruno of the Palm Springs Bank, "He used the name Eduardo Fuentes after he had stolen the I.D. — which could have been from one of his tricks — and then he used it to open a bank account with us. He's worked the gay circuit and a lot of people have been used."

Detective Merritt Chassie, the Palm Springs inspector assigned to the case, confirmed to the *Bay Area Reporter* that the bank has filed a police report, claiming that Marc — or whatever his real name is — opened the account and cashed several checks that he either received or allegedly stole from his group of friends and clients.

"We're still investigating and it's a hard case because we're not certain of the real name of the suspect," Chassie said. "We can't release a lot of details on the case until we have more information."

Bruno, who was also reluctant to offer too many details, did say, "He deposited a total of more than \$3,000 at our bank, withdrew the money and split town. Then when we presented the checks to the other banks for collection, it was discovered that the Fuentes I.D. had been stolen and the banks wouldn't honor the checks. Our bank is out that amount of money."

'Nobody's friend'

After he left Palm Springs, the mystery boy was reported seen in San Diego where he placed an escort ad with *Buzz* magazine, a queer monthly in the gay ghetto Hillcrest adjacent to Balboa Park.

"He's nobody's friend, he's a demolition man. He's a young, fast talking, sweet charmer who shmoozed his way into a lot of people's lives and ripped them off," said Gregory Swim, from *Buzz*. "He's a user, but any person who was his victim had to permit his using ways. It's a two-way street, and we just want to get this information out to the public so that others won't fall into being used by him."

Swim said the slippery dude was last seen at the "Bound to Win" exotic dancer competition in San Diego. "That's the last I've heard of him. He could be in San Francisco now, 'cause he's done a lot of modeling work up there."

San Francisco's Falcon Studios wouldn't touch the subject with a 10-foot camera boom. "We know about his scams," said Michael Yuens, a production assistant at Falcon. "But that's the way it is in this business. There's hustlers throughout the industry. We don't want to comment on the guy, but



What's-his-name

he's done a few films with us under the name Ethan Marc." Buzz magazine's rep said that

he doesn't understand why such a hunk needs to steal from people. "I don't get it. There's plenty of people out there who would take him in and take care of him. With a face and a body like that, who needs to steal?" But for some, stealing is a way of life, a way of expressing unresolved inner conflicts.

"Maybe by finding him and forcing him to confront his problem, he would be able to work through it," Swim said. "It's a bit like the Andrew Cunanan thing, and that situation ended up in real tragedy."

The alleged scam man also has modeled for International Male clothing catalog and for Gaymart gay active wear. If police in California are convinced that the scams are real and deserve attention, the demolition man could be charged with felony for grand theft, forgery, and fraud. ▼

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OPEN FORUM

Inhofespitality

Last week in this space we offered readers the e-mail addresses of Oklahoma's notorious Senator James Inhofe (jim_inhofe@inhofe.senate.gov), the legislator who put a hold on Jim Hormel's nomination as ambassador to Luxembourg and then, when President Clinton appointed the openly gay Hormel to the post anyway, exploded in a Rumpelstiltskin-like rage.

Inhofe complained the president had violated basic "family values," and vowed to hold up every appointment that Clinton makes from now on. That announcement caused the Dow Jones average to drop more than 100 points – that's not our conjecture, that's the opinion of market analysts who spoke with United Press International – because it cast doubts on the speedy approval of some very vital appointments such as Treasury Secretary-designate Larry Summers. (So, in the name of family values, Inhofe devalued several families' life savings and plunged citizens into needless worry about whether they'd be able to pay for college, catastrophic illnesses, and other problems that Americans have to worry about, even though we live in a country that is wealthy enough to relieve its people of those debts. But we digress.)

We don't think we should ask others to do something we won't do ourselves, so we e-mailed Inhofe, accusing him of churlish and anti-social behavior unbefitting his office – and promptly got a reply that the message was "undeliverable." We, of course, assumed that the reason our message would never reach Inhofe was because none of his staff wanted to tell a sociopath that he's a sociopath. We may have been wrong.

The real reason may be found in *Roll Call*, the Washington, D.C. insider paper, which reported that Inhofe's staff crashed the computer system downloading pornography! We, personally, don't object to porno, but the government does: it directly violated federal sexual harassment policy.

It wasn't a single rogue, but "several of the senator's aides," involved: apparently the whole office is a hot bed of hot bed fans. (Inhofe spokesperson Gary Hoitsma refuses to say exactly who was responsible, saying only

"in deference to legitimate privacy concerns, our office plans no further comment.")

As we said, our objections have nothing to do with viewing naked people; what we object to, and heartily, is the addiction to naked power, which has the same effect on the Oklahoma senator that amyl nitrate has on a porn viewer. We also object to the notion that privacy is more important for lawbreaking lawmakers' aides than for (for example) Jim Hormel, and – most of all – the presumption that Republicans like Inhofe have the market cornered on morality, particularly when so many of them reveal themselves to be as hypocritical as they are hypercritical.

(He can be put into the same Museum of Petard Self-Hoisting Examples as his colleagues Robert Livingston, Dan Burton, Helen Chenoweth, and Henry Hyde.)

The postscript is that Inhofe retracted his threat this week, although he hasn't ac-

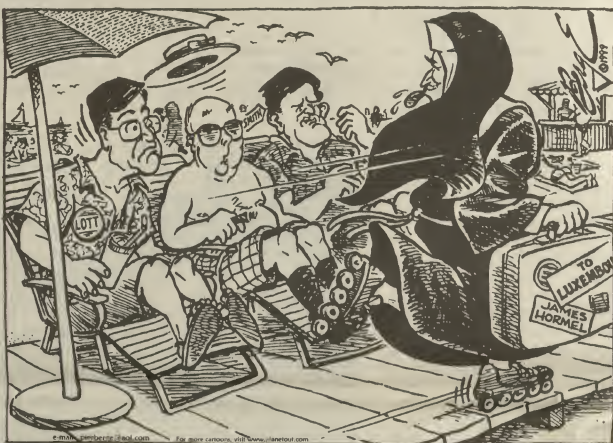
knowledge that it has anything to do with the scandal.

Another rabid Republican who lusts for power, Pat Robertson, is having travails of his own: as we reported last week, he was thwarted in his attempt to bring money-changers to the temple – and was snubbed by the moneychangers, deliciously enough. Now the word is out that his relentlessly anti-gay Christian Coalition has been decreed a political, rather than religious and social, group. No tax breaks for them – in fact, there's likely to be a sizable tax bill arriving any day now, if it hasn't already – and churches that want to hang on to their own tax exemptions are much less likely to get suckered into handing out Christian Coalition voter guides. It's about time.

This June may be cold as hell, but it's turning out to be the best pride month in recent memory. ▼



Editorial



The real theatre of cruelty

by Dr. Larry Myers

There is a notion in urban areas like San Francisco that a "post-gay," post-*La Cage aux Folles*, post-*Angels in America*, gay recognizable acceptability is here. But the fact that people know about "gay" doesn't, unfortunately, mean they accept or support it. And despite the complacency of California legislators who this month defeated a bill that would have outlawed anti-gay abuse in school, the lack of acceptance is worst, and most dangerous, in our educational institutions. It is a problem that makes life hell for the students who are perceived as gay, but it has potentially deadly consequences for every student in any school where the abuse occurs.

Last season, after the Theater for the New City in New York previewed my drama about high school shootings, *Dr. Spock's Passing*, and prior to its world premiere in a full-length version, I traveled to Edinboro, Pennsylvania, and Paducah, Kentucky. Both are sites of real-life school shootings that shocked the nation, and I wanted to interview people who were affected by the violence. The day I arrived in Paducah, the Louisville newspaper carried a full-page expose on botched police work, withheld evidence, and rumors of mesmerizing teen vampire cults. Sensationalism dominated the spread – yet there was no mention of gay harassment, even though gay taunts led to murder.

My play is a fictionalized, poetic response to the real horrific facts. It is not a docudrama. And although my interviewees were paranoid about threatened litigation or potential scandal, they were forthcoming enough to point out that in the case of Michael Carneal, the 15-year-old Kentucky shooter, the conflict that exploded origi-

nated with a series of name-calling incidents after his name was linked to another male in a school paper. (No copies of that paper can now be found, and it's not clear how they all disappeared.)

Not that it should matter, but Michael Carneal is heterosexual.

Playwright Arthur Miller recently pointed out in a Holocaust debate that the Nazis didn't just hate Jews, they despised anyone perceived as non-Aryan. So it is with homosexuality in America today. My interviews verified something I'd always suspected: that "gay" is a catch-all to designate all misfits who are "different" – especially artistic kids who possess "originality." Those who do not fit into any of the iron-clad high school in-groups – preps, jocks, or born-again – are greeted with jeers and taunts: "faggot" or "queer."

That kind of anti-gay teasing, the kind that led to the loss of young lives in Paducah, is the most common form of bullying today; a survey released last November indicated that 47 percent of 3,000 honored high school kids were in some ways prejudiced against gays or those they thought were gay. Of course, the problem began long before those students made it to high school: it begins in elementary school, where children are sheltered from "gay" – yet still taught that gays are flawed, marred, and damned. They learn that gays are better not mentioned, but it is perfectly acceptable to devalue these deviants at any time.

The unkind words students learn to aim at gays or would-be gays eventually inhabit, infiltrate, and infect creative young people. Rejected and ostracized at very young ages, many who are perceived as problem

"artistic types" are given manic-depression medication to be cooperative and manageable, for there is no time for creativity. To be artistic is viewed as symptomatic of insurrection and chemical imbalance. Better little zombies than little gays.

Meanwhile, our society tries to ignore that the extremes of this kind of harassment can lead to big trouble, even death. People cling to the familiar, ignoring how badly sensitive young people (whether gay, straight, or perceived as gay) are disfigured by self-contempt. They are crippled before the shooting victims. ▼

Larry Myers is a tenured associate professor at St. John's University, and a frequently produced

playwright whose *Video Viagra* and *Beanie Baby Addiction* just completed a six-month

Off B'way run. He has worked as professional script doctor, director, and drama therapist, was a recent San Francisco Bay Area Theatre Critics Circle Award Nominee for his *Keith Haring's my Idol*, a Shubert Playwriting Fellow working two years with David Rabe, co-creator of the New Dramatic Workshop at the New School with Dr. Maria (Mrs. Erwin) Piscator, and a James R. Quirk (PhotoPlay) Award winner. He is in San Francisco holding his third Playwriting Lab during the month of July, where some partial scholarships are available for the four-week intensive workshop dealing with men's consciousness, hate crimes, labels, fears, beliefs, and survival. Interested writers may contact him at (212) 501-4381.

Guest Opinion

LETTERS

A bard in the Gilded Cage

Thank you muchly for Peter Minton's informative, entertaining and appreciative article on Charles Pierce June 3.

I was a depressed person – never mind why – in 1963, and wandered alone into the Gilded Cage. Charles Pierce and Rio Dante were more than funny, although they were certainly that! What I picked up on was an attitude, a discipline, a respect for themselves, artfully expressed – and a sense of fun that announced: *We live in a place which never, never, should be taken altogether seriously.* (And all they did was camp?)

I went home, not depressed, a fan – and often recalled the wit, the discipline, the insistent reminder that life is a (serious) joke.

John D. Dolan
San Francisco

Charles Pierce: A small postscript

I first saw Charles perform in a small club in Alhambra 46 years ago, in 1953. We actually met later that night when, as it turned out, we both had rooms at the Pasadena "Y" (I was 22, Charles was 27).

What I remember best from his show at that time is his Eleanor Roosevelt monologue, which I don't see listed with his more famous impersonations, such as Bette, Joan, Marlene, and the others. The most interesting aspect of the Eleanor routine was its political content – protests against the dangerous Senator McCarthy and the infamous Army-McCarthy Hearings.

I clearly recall this extraordinary line, in the elegant tones of Mrs. Roosevelt, as delivered by Charles:

"It's not the first time an army has been attacked by the jawbone of an ass."

Over the years Charles would sometimes introduce me, if he spotted me in the audience, as his "old-time living fan."

God love you, Charles.

Jerry Read
San Francisco

"Never darken my Dior again, dahling"

A Charles Pierce tale only I can tell. Many years back I arrived at the Gold Coast just as the show was about to start, I didn't expect to get a seat in the sold out house, so I climbed the stairs for a standing view from the balcony where the star would make his appearance. With a flourish he emerged from his dressing room after the M.C. introduction, to collide with an unsuspecting waiter who spilled red wine down the front of his evening gown. No one below could see what had happened; only I awaited the fireworks, totally unprepared for what followed. Charles apologized to the terrified waiter, then calmly returned to his dressing room and within minutes returned in an even more splendid dress to entertain his audience with the show they had been waiting for. But I had seen the star turn none could match.

John L. Stackpole
San Francisco

Strange jokes

I used to write jokes for Charles Pierce at \$5 the pop. So great was his genius that my favorite line of his isn't even one of mine. It's the one where he was Tallulah Bankhead drawing to Bette Davis, "Bette, dahling, if you ever become a mother, promise me one of the puppies."

For a couple of years Charles didn't speak to me because I was quoted in Herb Caen as saying, "Charles Pierce's show at the Venetian Room is wonderful. Both new jokes are hilarious." And they were. And so was he, as St. Peter is no doubt discovering.

Strange de Jim
San Francisco

The testing's perverted, not the TS

Cristiana Rivas's lawsuit against the city of San Francisco alleging discrimination in hiring because of her gender identity [May 27] is exactly the sort of action which is necessary to end the scourge of employment discrimination perpetrated against transsexuals; prohibitions against discrimination aren't worth the paper they're written on if cities such as San Francisco turn a blind eye to their own sins.

The fact that the police department's psychologist felt free to depart from the established format to single Rivas out to "explain the difference between a crossdresser and transsexual" – and the fact that this psychologist is apparently under no scrutiny for departing from the format – illustrates how easily uniform testing is perverted for purposes of prejudice.

Rivas is to be applauded for refusing to meekly accept discrimination at the hands of the city of San Francisco.

Margaret Deirdre O'Hartigan
Portland, OR

Who the hell are those guys?

I continue to be amazed at the audacity of the handful of individuals calling themselves ACT UP/San Francisco. These four numbskulls, who claim to be anarchists, are nothing but opportunists. Over the last several years, they have done nothing but co-opt existing leftist ideas and organizations for their own attention, gain, and profit. Since they have never been able to mobilize numbers for their harebrained causes, they never are able to stay with one issue or organization for very long, and then move on to intimidate and take over the next body.

It is important that people who are new to San Francisco understand the history of the few people who call themselves ACT UP/San Francisco. The story goes like this:

The first few came to San Francisco running away from an arson charge in Florida. They alienated worn out AIDS activists and took over the defunct ACT UP/San Francisco. They claimed that DNCB, a toxic chemical, was the only viable AIDS treatment, only because they were producing it and selling it to people with AIDS. They fooled and influenced national animal rights groups and their celebrity spokespeople to donate money to them.

Though some of them have claimed to have AIDS in the past, today they have joined with a dissident group called HEAL, and denounce sound factual evidence that HIV is the cause of AIDS. The group ignores that the huge recovery we are experiencing from the daily death toll has anything to do with the new AIDS treatments. ACT UP/San Francisco operates its own marijuana buyers club, again profiteering from people they don't even believe have AIDS, because of course they believe

AIDS doesn't exist. The next bandwagon the cult has decided to march behind the bathhouse issue. Go figure!

Few anarchists would consider these antagonistic antics social change. What is their cause; where is their movement? There is no desire for political change and betterment. There is no social consciousness here. The four are merely media manipulators who use violence and intimidation to co-opt the next handful of leftists for their own agenda. They are a violent cult and will harass, spit, strike, and scream at anyone who disagrees with them or disputes their issues.

Just remember the history.

Name withheld upon request
San Francisco

Bookmaker

I am writing with regard to ACT UP/Golden Gate's reaction to advertisements in the B.A.R. for a book challenging popular beliefs about AIDS [Mailstrom, May 7]. Contrary to their claims, the ads were not placed by "people with right wing political agendas ... whose anger and self hate has consumed them," but by me, the author of the book.

I tested HIV-positive in 1992, and was given five to seven years before I could expect to die of AIDS. In response, I became a public speaker and educator for AIDS Project LA and LA Shanti Foundation, and a founding board member of Women at Risk. I left these volunteer positions after discovering medical, epidemiological, and scientific data that brought into question my diagnosis and the direction of my public service.

Seven years after medical experts' dire predictions, I enjoy uncompromised good health, take no medications, and have a beautiful little boy who, in his 21 months on Earth, has never had so much as an ear infection. I am also the founder and director of Alive & Well AIDS Alternatives, a nonprofit education network. I estimate I have been positive since 1985.

The book advertised in B.A.R. contains some of the information that inspired my decision to live in health without toxic drugs and without fear of AIDS. I am grateful to have stumbled upon these facts, and am motivated by a desire to share this life-affirming information with others. Although ACT UP/Golden Gate may choose to believe otherwise, I genuinely like myself and usually vote Democrat.

In the spirit of open discussion, I invite ACT UP/Golden Gate to meet me at a free community event June 25 at UC Berkeley where I, and others who like themselves and generally vote Democrat, will offer a critical examination of current AIDS beliefs.

Christine Maggiore
Los Angeles, CA

Where should gay Republicans go?

G. Koenigsberg denounces "gay conservatives" [Mailstrom, June 10] but offers no solution to their dilemma – that most of them are supporting the Republican Party, which has shifted from conservative to fascist. Any decent Republican should switch to the Libertarian Party!

Tortuga Bi Liberty
San Francisco

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Not a wage slave; just a slave

There is an error in your June 10 article "KQED honors local heroes." I am the *president* of the board of the AIDS Emergency Fund, not the *executive director*. EDs get paid - a lot - and I don't. A lot.

Rick Salinas
San Francisco

In Ammiano's camp

Lee Schoenbart's letter critical of Tom Ammiano [June 3] raises two issues important to confront. First, does a gay candidate for mayor need to "pass" to get the support of the GLBT community? While collecting petition signatures, I have found nearly universal support in the GLBT community for Ammiano making a run for mayor. Our community is proud that we have an out gay man in a leadership position. However, I've been surprised by a handful of older gay men who voice the opinion of Schoenbart, that Ammiano is "too gay" and therefore "an embarrassment to our community." As a gay comedian, Ammiano knows the value of camp, and I applaud him for this. To anyone who believes that gay candidates for mayor must be "straight acting and appearing," I suggest first dealing with your own internalized homophobia.

Second, how should our community "solve" the problem of homelessness in the Castro? The temporary shelter for queer youth in the Castro was an uncontroversial success, despite the unfounded fears of a minority of local businessmen and residents that it would lead to crime and other imagined horrors. The underlying issue here is one of class, and the lack of compassion for queer runaways trying to make a life in San Francisco. I suggest Schoenbart put his energies into finding solutions to this challenging Castro problem, rather than attacking those brave politicians who chose not to push the problem into someone else's neighborhood.

Jerry Threest
San Francisco

Not so successful

I would like to offer a different perspective on the "success" of the youth shelter at Eureka Valley Rec Center (EVRC). On my walking tour of the Castro, I meet many different neighborhood groups - Tiny Tot mothers and children, seniors, school age children and others - all of whom have voiced their concerns. I speak for them as well as myself. Among the pre-existing groups who use the center, there is nearly unanimous objection to the ways in which the youth who use the shelter obstruct their attempts to take advantage of its programs.

From them I learned that half of the Tiny Tot attendees stopped coming to their programs while the shelter was in operation. Seniors, whose ability to enjoy the center was compromised because the youth interfered with their safe use of the facilities, expressed hurt and anger that able-bodied young adults were given priority over their existing program, even though they had loudly voiced their misgivings. Parents of school age children stopped bringing them to the center and dropping them off for afternoon sports practice because the shelter youth intimidated the younger children. The conditions described by all these groups result from the fact that initial guidelines for the center's operation were disregarded or abused. First, the youth using the EVRC abused the time parameters. They were supposed to arrive at 10:30 p.m. and depart at 7:30 a.m. While they did follow these guidelines by leaving at 7:30 a.m. for breakfast at MCC-SF, invariably they drifted back to EVRC where they "hung out" for the rest of the day. The group of transients would swell as youth from the Haight and other outlying neighborhoods would join in, using the premises as a gathering spot. Second, participants did not conform to the specified demographics: all were not all gay and lesbian, within the age range of 18-23, and many were not already located in the Castro. Third, neighborhood residents and EVRC patrons observed increased drug use, alcohol consumption, and smoking, much of it facilitated by older participants who should not have been present. Finally, the staff at EVRC was overworked by the increased facility use that required additional janitorial care and security to insure accessibility for other groups. And the building itself suffered damage.

That few complaints were heard was not due to lack of reason but because many in the neighborhood distrusted the city's sincere interest in their point of view. Their distrust stems from the fact that the program was forced on the neighborhood (with assurances that it was temporary) before any neighborhood input could be voiced. After the experience, however, I am confident that the concerns I raise here will be amplified and the whole story will be heard of the "success" of EVRC's shelter. We should not extend such a program in an inappropriate site but ask: "What is the city's and the supervisors' responsibility to provide a more permanent solution to the problem of homeless youth?"

Trevor Hailey
San Francisco

Pride of Lions

The Castro Lions' 12th annual Leather Auction and Beerblast will be held on Sunday, July 11, 1999, from 3 to 6 p.m. at the Eagle Tavern, located at 398 12th Street in San Francisco. This is a great opportunity to pick up some leather and help charity at the same time. Happily, with the decrease in AIDS deaths, donation of items for the auction has decreased. To offset this shortfall, the club is soliciting several leather manufacturers and retailers for excess stock for our auction. If, however, you have any black leather items you are willing to donate for the auction, please contact me at (415) 861-0516, or any other Castro Lion, to make your donation. All donations are fully tax-deductible, and the Castro Lions charity fund is a 501(c)(3) tax-exempt entity.

If possible, please get these donated items to me or another Castro Lion by Thursday, July 8, when all items will be inventoried, cleaned, tagged, and assigned to either the auction or a grab bag. We can even accept items brought to us at the auction, if preferred.

Thank you for your prompt consideration of this matter. While AIDS deaths have decreased, the needs of our charitable beneficiaries continues to increase and any donations you may make are greatly appreciated.

Tom Rodgers
Castro Lion and SFLD IV
San Francisco

Do I need the baths to boink?

Health Director Michael Katz says that no one he has talked to is ambivalent about the issue of bathhouses. I guess we haven't met yet. Personally, I couldn't care less either way.

I've been to sex clubs and the Steamworks. I had fun. But I didn't learn anything about HIV prevention.

I don't think bathhouses do anything to promote safe sex that isn't already done. I don't think they cause HIV transmission, either. People are going to do what they are going to do one place or another.

There are so many places to have sex, though, that I find the argument that we need bathhouses to be weak. Especially when the issue is privacy. There is your home, for example. And, who among us who owns a car hasn't at least once or twice had to wipe footprints off the ceiling of it? There are also cheap motels.

I don't want to come off like a complete slut, but I've done it on the sidewalk on 17th Street, in parks, at home, at the gym, at the Detour behind the chain link fence, in restrooms, on BART, in my car in various scenic locations, at the office, and a few other places.

I really don't think the inventive gay male in San Francisco will be at a loss as to where to have sex whether we have bathhouses or not. This is such a non-issue, to me, that I wonder if the really strident supporters shouldn't be devoting more time to more important and serious issues that are facing gay men in San Francisco. There are plenty of them.

Steve Wellor
San Francisco

Viva 'Viva Variety!'

Last night (June 1), I attended the second installment of Steve Murray's *Viva Variety* at Theater Rhino, and I want to spread the news of Steve's wonderful idea. Steve is the brains behind "Make It So Productions," and has a vision of bringing back "old fashioned variety entertainment to the Castro." It looks to me like Steve is accomplishing his goal if the first two *Viva Variety* shows are any indication of success.

The first show, in April, was a benefit for the Brownie Mary Fund (established in honor of the late "activist grandmother" to aid and assist elderly AIDS caregivers who exist on a fixed income), and that was nearly a sellout. Last night the show was a benefit for Project Inform and it was sold out!

Steve has, in his first two shows, gathered a diverse, eclectic, and very talented group of performers, all of whom donate their time, talents, and energies to benefit worthy causes. So far, we've been entertained by Tom Ammiano doing standup, a guy who whistles better than most orchestras, performances by several dykes from a group called "Sister Spit," and a one-woman "sideshow that goes by the name of, I believe, "Peg Leggs" (whatever, she has been hilarious in her two shows so far, and I am hopeful that she becomes a permanent part of this "rolling circus.") Singers, dancers, magicians, a tap dancing sax player, and a violin playing performance artist, just to name a few others, have all performed.

Word of mouth is going to spread the news about these shows, and before long, demand will outweigh supply when it is time to buy your tickets. Steve Murray's vision - *Viva Variety* - is truly an idea whose time has come. Thank you, Steve Murray!

Larry W. Bittner
Corte Madera, CA

POLITICS

Presidential update

by Wayne Friday

Texas Governor **George W. Bush** finally took his presidential campaign on the road last Saturday with a high-powered media tour to Iowa, followed by a trip to early primary state New Hampshire. Bush, leading all Republicans in both polls and fundraising, made whirlwind trips to the two states that can make or break a would-be president (Iowa hosts the first presidential caucus, and New Hampshire the first primary) and the Bush campaign (his airplane, incidentally, is called "Great Expectations") is flying so high in the early stages that some of his advisors fear that the campaign has no place to go from here but down, something that his opponents in his own party are desperately hoping for.

Taking his first steps away from the Austin "Yellow Rose Garden," and in the glare of national media that would have made the pope envious, Bush touched on about every issue, while trying to explain "compassionate conservatism" during his Saturday sojourn into Iowa, except the one issue that most conservative Iowans are really interested in — abortion. Strangely, Bush managed to get through the entire day without mentioning two burning issues that are of most important to the state's powerful right wing voters: abortion and gun control.

While Bush had the media spotlight this week, (he's on the cover of both *Time* and *Newsweek*), he knows he cannot win the early ones without kissing up to the best organized groups in the Republican caucuses — the pro-life social conservatives. Moreover, some other GOP contenders will try to send Bush's high-flying plane into a political nose-dive — **Pat Buchanan** in particular, but also **Elizabeth Dole**, **Dan Quayle**, **Gary Bauer**, **Steve Forbes**, and also-rans like **Lamar Alexander**. They're awaiting their chance to get Bush on the same platform with them before a real Iowa audience to see if he can "really take a punch." As one top GOP strategist in Iowa said this week, "the rest of the Republican candidates are waiting for the sphinx to finally speak; they'll be only to happy to try to scuff 'Junior' up a bit."

The aforementioned Alexander, the hapless former Tennessee governor who was but a blip on the radar during the 1996 campaign, limped into California last week, practically unnoticed. Alexander has been battered by fundraising problems, recent staff layoffs, and the Bush frenzy, but told supporters in Sacramento last Friday that he hopes he can do well enough in Iowa and New Hampshire to make it to California's all-important March 7 primary.

Dole, the lone female in the campaign, is drawing big crowds, but having serious fundraising problems, and most Republican kingmakers feel that she is actually running for vice president. Indeed, some GOP strategists are beginning to predict Dole will withdraw after the New Hampshire, unless lightning should strike her lagging campaign, and publicly endorse Bush, hoping for a veep slot on a Bush ticket



Governor Gray Davis waves to the the crowd as Mayor Willie Brown launches his re-election campaign, June 12 at Yerba Buena Gardens.

against Democrat **Al Gore**.

Millionaire publisher **Forbes** is not having fundraising problems, as long as he can get to his own checkbook. Now a "reformed" right wing ultra-conservative, **Forbes** spent \$38 million of his personal fortune in a doomed effort in 1996 and is reportedly willing to spend double that amount this time around to derail the Bush campaign.

Speaking of the right wing, conservative activist **Bauer**, who has made abortion and

"family values" the entire emphasis of his long shot campaign, surprised many within the GOP when he announced recently that most of the \$1.2 million he has raised so far came from female voters (to the chagrin of Dole). **Bauer**, as anti-gay as he is anti-abortion, is said to be itching to get Bush on record, pinning him down on the two issues. **Bauer** is not a serious candidate, but, like **Buchanan**, is far enough to the right to cause problems for "compassionate conservative" Bush.

Also gunning from the right is **Buchanan**, the perennial GOP presidential candidate and the one that Bush fears the most. (Like him or not, he's the most TV-educated candidate.) "He all but ruined **Bob Dole's** chances, and he's waiting to do the same to us," one Bush consultant complained last week. **Buchanan** also will not get the nomination, but has become the darling of the party's far right, and like **Bauer**, will be a thorn in the Bush campaign's hoped-for smooth ride to the nomination.

(Incidentally, there's irony afoot here: The California Bush-for-President effort will take it on the chin if the state Republican Party gives up the winner-take-all plan on choosing convention delegates, as seems likely, and replaces it with a proportional plan based on voting outcome in each of the state's 52 congressional districts. The Bush people hate the idea, but the irony here is that back in 1980, the Republicans in charge of **George Bush's** campaign for president tried hard to kill the winner-take-all rule against then-candidate **Ronald Reagan**.)

The true beneficiary of a "stop-Bush" effort within the GOP could be Arizona Senator **John McCain**, the former prisoner of war who calls himself a "conservative" but looks more and more presidential with each passing week. On Sunday's *Meet The Press* **McCain** blasted those Republicans in Congress who threatened to hold up presidential nominations because **Bill Clinton** recently used a "recess appointment" to make **James Hormel** ambassador to Luxembourg, saying "I

think we should judge people on their qualifications to serve and I don't think that we should discriminate against people." That's closer to endorsing equal rights for gays than anything the other candidates have said, although a couple of closet Republican gays in Washington continue to assure us that **Elizabeth Dole** "has gay friends" (sic) while Bush's Austin gays, more interested in a Republican win than equal rights for gays and lesbians, are trying to find a way to sell their man to homosexual voters, despite his record of non-support while serving as Texas's governor.

Yet another GOP presidential would-be, Representative **John Kasich** of Ohio, said last week that the Social Security program could be saved if payments to those eligible were to be lowered by about \$400 a year. (I can't wait to see how that suggestion plays in Miami.)

Enough about the Republicans: **Bill Bradley** arrived in California this week for a 10-day blitz, hoping to derail the **Al Gore**-for-President train; we'll talk about former Senator **Bradley's** chances next week.

Politics and people

Mayor **Willie Brown's** kickoff campaign last Saturday has to be called a success. Da Mayor pulled out such high-powered supporters as Governor **Gray Davis**, Lieutenant Governor **Cruz Bustamante** (yes, Cruz and Gray on the same platform!), Attorney General **Bill Lockyer**, the Assembly and state Senate leaders **Antonio Villaraigosa** and **John Burton**, Representative **Nancy Pelosi**, and Assemblyman **Kevin Shelley** — who read letters of support from President Clinton and Senators **Dianne Feinstein** and **Barbara Boxer**. Maybe as noticeable as who was there was who wasn't there — Assemblywoman **Carole Migden**, Supervisors **Tom Ammiano**, **Gavin Newsom**, **Leland Yee**, and **Barbara Kaufman**, and former Supervisor **Angela Alioto**; there will most assuredly be a couple of other big names to emerge in this race by August, but clearly **Brown's** smooth "He's One of a Kind" machine-like campaign remains the one beat as the November election approaches.

Speaking of the Assembly speaker, some Sacramento watchers are saying that the fact that **Villaraigosa** couldn't deliver enough Democratic Assembly members to pass **Sheila Kuehl's** AB 222, the Dignity for All Students Act — after having publicly predicting he had the votes — signals that he could be in big trouble and his days in the Assembly could be numbered. Besides, many complain that he is too concerned about next year's L.A. mayor race to focus on his job in Sacramento.

And how was your week? ▼



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Birth of a notion

by David Bianco

Next week in gay history: Protesters riot against a police raid at the Stonewall Inn, catalyzing the movement for gay rights, June 28, 1969.

Among gay organizations today, there's everything from the Stonewall Democratic Club to the Stonewall Choral. In the media, there's *Stonewall* the book and *Stonewall* the movie. On the business front, there's Stonewall Records, a gay dance music label; Stonewall Inn Editions, a gay imprint of St. Martin's Press; and even a bottled water called Stonewall. A word that once brought to mind only a resolute Confederate general has taken on mythic proportions in lesbian and gay culture. But the widespread appropriation of the name "Stonewall" doesn't dilute the importance of what happened in the summer of 1969 in New York City.

The event for which so many groups and products have been named is still a hot topic of debate in gay circles, with much disagreement about what actually precipitated the violence and who took part in it. One legend holds that Judy Garland's funeral, held June 27 in Manhattan, fanned the flames of gay rage. Other versions of the story claim that dozens of sequined drag queens and a mysterious, unidentified butch lesbian were at the forefront of the street rebellion. From contemporary eyewitness accounts, however, a few facts have remained constant.

In the early morning hours of June 28, 1969, the police raided the Stonewall Inn, a dingy, Mafia-run "private club" on Christopher Street in Greenwich Village with a predominantly gay clientele. The charge was illegal sale of alcohol. It was the second time that week the bar had been targeted by the police, and other gay bars had also been raided in prior weeks. Police officers lined up the Stonewall's 200 patrons to check identification. Most were free to leave, but the staff, as well as three drag queens and two male-to-female transsexuals, were detained. (It was illegal in New York City to wear fewer than three items of "gender-appropriate" clothing.)

Eyewitnesses recalled that the scene outside the bar was at first campy and festive. Patrons were

joined by tourists and passers-by, and everyone cheered when a gay person emerged from the bar, dismissed by the police. But when a paddy wagon arrived and the police loaded the bar's staff and the three drag queens inside, the crowd on the street grew surly. One person threw a rock through a window, and eventually garbage cans, bottles, and even a parking meter were used to assault the building. Someone set a fire with lighter fluid. By newspaper accounts, 13 people were arrested and three police officers sustained minor injuries in the confrontation.

Later that night and into Sunday morning, a crowd again gathered in front of the ravaged bar. Many young gay men showed up to protest the flurry of raids, but they did so by handholding, kissing, and forming a chorus line. "We are the Stonewall girls," they sang, kicking their legs in front of the police. "We wear our hair in curls./We have no underwear./We show our public hair." Police cleared the street without incident this time, but another street altercation occurred a few days later.

Even more significant, though, was what happened later in the

summer. At the end of July, gay activists circulated copies of a flyer calling for a mass "homosexual liberation meeting." The headline of the flyer read, "Do you think homosexuals are revolting? You bet your sweet ass we are!" The alliance that formed from the meeting held on July 24 adopted the name Gay

Liberation Front (GLF); its members viewed themselves as radicals breaking away from the accommodationist thinking of homophile groups like the Mattachine Society. Among GLF's demands were not

only an end to police harassment, but a broader vision of gay rights: job protection for gay employees, the repeal of sodomy laws, and local and national anti-discrimination laws.

Soon, numerous other organizations, like the Gay Activists Alliance (GAA), and a host of gay liberation publications, like *Gay Power*, emerged, first in New York and then across the country. Estimates suggest that, at the time of the riots, there were a few dozen gay organizations in the United States. Within a few years, the number had risen to more than 400. With this surge of gay activism came a new visibility. In the



Past Out

page 27 ►

Unprecedented queer history project opens Fri.

by Cynthia Laird

A groundbreaking exhibition on the history and culture of the Bay Area's diverse lesbian, gay, bisexual, and transgender (LGBT) communities, "Making a Case for Community History," opens this Friday, June 18 at the Castro Theatre in conjunction with the San Francisco International Lesbian and Gay Film Festival.

The exhibit is free and open to the public June 21 through 25 from noon until 5 p.m. at the Castro Theatre, and June 18 through 25 with admission to film festival events. It will also be at the pride celebration in Civic Center Sunday, June 27, and at Galeria de la Raza, 24th and Bryant streets, the last three weekends in July.

"Making a Case" brings to-

gether an unprecedented coalition of the grassroots and high culture. Organizers from eight Bay Area queer groups worked with the Gay and Lesbian Historical Society of Northern California (GLHS) and professionals from the De Young Museum, San Francisco Museum of Modern Art, and the Fine Arts Museums of San Francisco.

"Making a Case" enables the participating communities to present their own histories," said Paul Gabriel, exhibit coordinator. Those communities include African-American, Latino/a and Asian Pacific Islander, transgender, lesbian feminists, leather/SM and bear, and the Imperial Court. ▼

For more info, call GLHS at (415) 777-5455 or visit the website at www.glhs.org.

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COMMENTARY

Mom's gay pride

by Dale Carpenter

My mom wouldn't think of herself as having gay pride. But she has it. It is simpler than the form of gay pride many of us believe in; mom's gay pride hasn't developed the accretions that sophisticated activism collects.

Mom is not a citizen of any Queer Nation. In fact, she doesn't use the word "queer" to talk about gay people at all. In the small town in central Texas where she was raised, queer wasn't a nice word to describe homosexuals. She wouldn't understand the need to reclaim it.

Mom doesn't believe that silence always equals death. When you don't have something good to say, don't say anything. That's not death; it's maturity.

She's never seen a "post-gay."

Mom doesn't think of Hillary Clinton as a "First Lady we can fuck," as comedienne Lea DeLaria described Mrs. Clinton from the stage of the 1993 March on Washington. Mom's never been to a March on Washington. It's not that she's against marches. She just works a lot.

She thinks HIV causes AIDS, so you should avoid getting HIV. Simple-minded, I'm sure.

She wouldn't understand why supporting equality for gay people means that she should oppose NAFTA or the Gulf War, as the National Gay and Lesbian Task Force thinks. She doesn't make the connections.

Mom thinks of an "outing" as a trip to the beach or an amusement park, not as the practice of exposing someone's private life to the world in order to embarrass them for some political purpose.

If she thinks of sexual freedom at all, it is probably in the form of relief that the birth-control pill came along when she was growing up. Two children were enough, thank you. If someone tried to explain the concept of an open relationship to her, she'd probably think, what's the point? She's never read Foucault.

She wouldn't storm a church during mass to protest against the anti-gay statements of its leaders. She believes in God, but not too much.

To be honest, I don't think she gets this gay Republican thing either. To her, the Republican Party is just mean to gays. Why bother trying to recall a party to principles of limited government and individual freedom when it has honored those ideas more in the breach than the observance anyway? She probably wonders about my sanity in trying to fight within the GOP. Sometimes I do too.

Mom's gay pride is best exemplified by an exchange she had with a co-worker not long after I told her I am gay. Mom was telling the co-worker about how I had come out and how emotional it all was. The co-worker was very understanding and sympathetic. She put her hand on mom's shoulder and said, "I'll pray with you to change him."

"I don't want to change him," mom replied, stunned at the suggestion. "He's my son. I love him the way he is."

In most of America in 1999, that is a revolutionary statement. The thing that got to me when she told me that story is that she real-



Dale Carpenter and his mom in the summer of 1967.

ly believed it. She hadn't learned it as a slogan at some meeting or in the pages of some book. She *felt* it.

Most parents, even loving parents, would change their children from gay to straight if they could. It would make life easier on everyone, after all.

Less fear of getting that midnight call from the police telling you your kid got beaten into a sidewalk somewhere. Less worry about discrimination and ridicule. Less concern about the possibility of a lonely future without kids or a stable relationship. Less anxiety about AIDS.

I suspect a lot of gay people share these fears. I don't think we're really very proud of being gay most of the time — even many of those who go shouting in the streets declaring their gay pride. I remember during the 1993 March on Washington one speaker asked the crowd whether anyone present would take a pill if it would make them straight. There was silence for a moment. I think it was the saddest silence I ever heard.

Then the crowd's political instincts took over and people shouted, "No!" It was a rehearsed, activist "no," expressed with the kind of exaggerated defiance people use when they don't really believe what they're saying.

I don't know what my life would be like if I were straight. I have no doubt it would be easier in many ways. But if I were straight, I wouldn't be me. I would be some other person. It is difficult to have any kind of pride when, deep down, you want to be someone else.

My mom doesn't want me to be someone else. She would do many things for me. But she would not give me that pill. She makes me proud to be gay. ▼

Dale Carpenter, an attorney, serves on the national Board of Directors of the Log Cabin Republicans. He is the winner of two Vice Versa awards for

excellence in gay writing. He can be reached in care of this publication or at OutRight@aol.com. For more OutRight, visit www.planetout.com.

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THE CASE FOR REOPENING BATH HOUSES

Currently, the Department of Public Health prohibits sex clubs from offering private spaces, and requires sex clubs to monitor gay men while they have sex. The DPH wants you to believe that privacy encourages unsafe sex.

SAN FRANCISCO'S REGULATIONS ARE BAD PUBLIC HEALTH AND AN OBSTACLE TO SOUND STD PREVENTION.

Think that bath houses spread HIV? Take Health Watch's STD Refresher Course:

1. Don't bath houses spread AIDS?

Places don't spread STDs, behavior spreads STDs. Whether at home, in the park, in a hotel, or in a bath house -- and no matter how many partners you take -- it's HOW YOU PLAY that keeps you safe.

2. But don't studies show that HIV infections are more likely behind closed doors in bath houses?

Actually, the evidence suggests that bath houses with private areas for sex are more likely to support high quality HIV prevention. Further, there is no evidence anywhere that HIV infection rates are higher in bath houses. Private spaces can make it easier to negotiate safer sex.

3. Gay men should be more responsible and have less casual sex.

Opening bathhouses is about guaranteeing sexual choice for all men. If you choose monogamy or abstinence, you can still support safe environments for men to experiment with their sexuality.

4. If you monitor sex, can't you prevent at least some new infections?

Banning bath houses does not prevent infections. It drives sex underground to places where education, STD information, and condoms are not available.

5. Men can have sex at home. Bath houses are unnecessary.

Not all men have access to sexual privacy. Sexual privacy is important for men who are experimenting with gay sex for the first time, who feel unsafe in their homes, or who cannot afford to live in the "gay mecca."

6. Aren't people who want to open bathhouses in denial about the epidemic?

The data show that gay men got amazing results fighting HIV by talking about sex, protecting privacy, and feeling confident in their sexual choices. Demanding sexual privacy is not denial, but part of a history of effective community-based prevention.

GET BACK TO BASICS: community outreach and talking about sex are proven to slow HIV not monitoring, not denying privacy.

ASK THE EXPERTS: Health Watch encourages you to find out for yourself. "Do any prevention specialists think that denying privacy works at stopping HIV?" Call and ask. Gay Men's Health Crisis, NYC, 212-807-6664; Berkeley HIV Prevention Planning Council, 510-644-6459; Black Coalition on AIDS, 415-346-2364; STOP AIDS Project, 415-575-0150; San Francisco AIDS Foundation, 415-487-3000; ACT UP San Francisco, 415-864-6686; ACT UP Golden Gate, 415-252-9200; Centers for Disease Control, 800-458-5231; Urban Health Study, 415-476-3400; Center for AIDS Prevention Studies (CAPS), 415-597-9100; Instituto Familiar De La Raza, 415-647-4141; Tenderloin AIDS Resource Center, 415-431-7476; Haight-Ashbury Free Clinic, 415-668-1632; Forensic AIDS Project, 415-863-8237; San Francisco HIV Prevention Planning Council, 415-554-9000.

YOU SHOULD SIGN THE BALLOT INITIATIVE

Q. Why is there a ballot initiative?

A. The Director of Public Health refuses to officially submit these regulations to the Health Commission for review and approval. In addition, other City codes are used to effectively deny licenses to gay bath houses. The ballot initiative is about raising consciousness and demanding accountability through the legislative process.

Q. Will the ballot initiative reopen the bath houses?

A. The ballot initiative alone will not open bath houses, and is only one of several strategies activists are using to get accountability for the City's unsubstantiated ban on bath houses.

Q. What are the effects of the ballot initiative?

A. Before it comes to popular vote, the ballot initiative can: 1) help raise awareness in the gay community about sexual privacy, 2) force your legislators to break their silence about DPH policies, 3) force the DPH to publicly review and justify its regulations, 4) open public discussion about what makes for sound STD prevention, 5) help expose homophobia masquerading as HIV prevention.

Q. What if the ballot initiatives fails miserably?

A. Some members of the gay community are concerned about submitting their sexual privacy rights to the voters of San Francisco. Health Watch wants to remind you that the Department of Public Health has already unilaterally revoked your sexual privacy rights. They never plan to reinstate them, despite evidence that they are counterproductive to safer sex efforts.

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Black gay Pride in Oakland this weekend

by Cynthia Laird

Oakland's black gay, lesbian, and transgender (BGLT) community will celebrate its second annual Pride celebration and "It's Natural Conference 1999" starting this Friday, June 18. The conference will focus on several issues, including social, political, educational, and health updates, and will continue through Sunday, June 20.

The event is the first in a series of California Black Pride events; one is scheduled for San Francisco in October and in Los Angeles later this year.

The celebration weekend starts Friday, June 18 with the second annual Marlon Riggs Achievement Awards from 7:30 to 9 p.m. at the Oakland YWCA, 1515 Webster Street, in downtown Oakland. This year's recipients are Crystal Weston, deputy director at



Award recipient Crystal Weston

AMASSI, Inc.; community activists Jean Weisinger and Roderick Morris; Lauren Michaels, prevention coordinator at the Tenderloin AIDS Resource Center (TARC); Marquis Chatman, director of the Rainbow Club at Laney College; and Roosevelt Mosby, Jr., executive director of Sexual Minority Alliance for Alameda County (SMAAC).

Bernard Henderson, director of

the weekend's events, will host the awards. The free event will feature Blackberri, Kerrin Alexander, Corey Action Harrison & Co., Marvin K. White, Gill & Steele, Cedric Brown, Tim'm T West, and more.

Saturday, June 19, is the first national BGLT "Come-Out Day," people are urged to come out to a friend, family member, or co-worker.

Also that day, organizers will offer fascinating dialogue — as well as free breakfast and lunch — at the "It's Natural Conference," which will be held from 8 a.m. until 5 p.m. at Laney College, 900 Fallon Street, in the B-Building, near the Lake Merritt BART station. The daylong event will feature a variety of workshops, including those for queer youth, gay men, lesbians, transgenders, a community forum, quilt making, HIV treatment information, domestic abuse, spirituality, and black gay and lesbian literature.

"The theme provides an open forum for the community to discuss related issues about homosexuality," Henderson said. "This is an opportunity to dispute religious and political doctrine, which have been used to manipulate public opinion. 'It's Natural' is a tool to educate and enlighten the community. We invite everyone to come out and take part in our celebration so that they can see for themselves how 'Natural' we are."

Laney College will also host the second annual reader, writer, publisher workshop, "The Bookhouse Cafe," the same afternoon from 3 to 5 p.m. The keynote speaker is Jewelle Gomez. Other authors scheduled to appear at the free event include Alaric Blair, Dwayne Carter, G. Winston James, G.B. Mann, James Earl Hardy, Lisa C. Moore, Lorenzo Robertson, Marvin K. White, Randy Boyd, Ricc Rollins, Sharon Bridgforth, and Sundiata Najja Alaye.

That evening, "A Poetry Experience" takes place at the YWCA from 8 to 10 p.m.; the cover charge is \$7, or \$5 for students. The event features Darrel Carey, Teri Knox, and Chris Belcher. Charles Hyland will be spinning sounds, and there will be an open mic.

From 9 p.m. until 2 a.m., Club Rimshot is the place to be for those over 21. The club is located at 120 11th Street and the cover charge is \$8 per person.

The It's Natural youth party takes place from 9 p.m. to 2 a.m. at SMAAC Youth Center, 1738 Telegraph Avenue. The event is free for those 23 years of age and under.

"Giving God Praise" takes place Sunday, June 20 at several BGLT friendly churches in Oakland and San Francisco. They include Oakland's Love Center Ministries, 10440 International Boulevard in Oakland with services at 8 and 10 a.m.; and Allen Temple Baptist Church, 8500 A Street, at 8 and 11 a.m. In San Francisco, services take place at City of Refuge Ministries, 1025 Howard Street, at 1 p.m.; and Glide Memorial Church, 330 Ellis Street, at 8 and 11 a.m.

From 3 to 7 p.m., "Talk 2000" takes place in the bandstand area at Lake Merritt. The free event rounds out the conference. ▼

For more info, or to volunteer, call (510) 268-0646 or e-mail peopleinpride@hotmail.com.

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Hepatitis A is a highly infectious disease of the liver caused by the hepatitis A virus. Among gay men, it is most often spread through oral/anal contact or by handling a condom that's been used for anal sex (using a condom won't prevent hepatitis A). In addition, vaccination is strongly recommended for international travelers including those going to Mexico and parts of the Caribbean.

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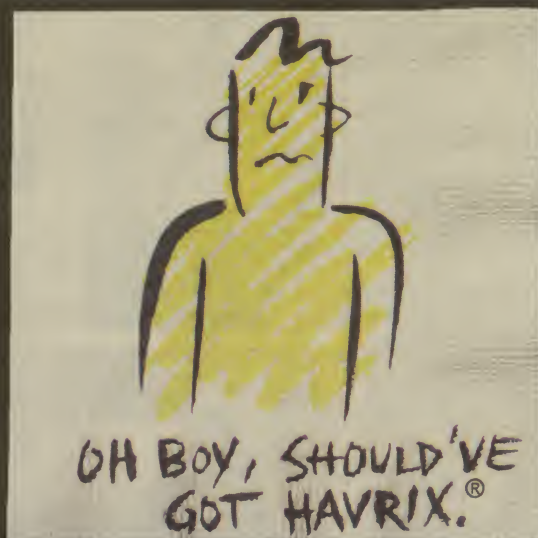
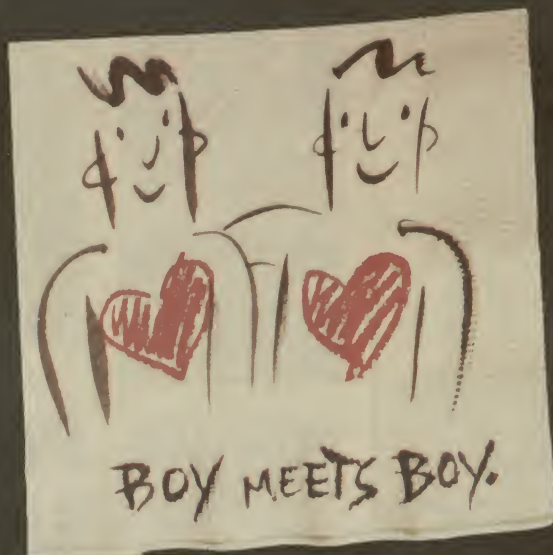
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See complete prescribing information in SmithKline Beecham Pharmaceuticals literature. The following is a brief summary.

INDICATIONS AND USAGE: Havrix is indicated for active immunization of persons ≥ 2 years of age against disease caused by hepatitis A virus (HAV). Primary immunization should be completed at least 2 weeks prior to expected exposure to HAV.

CONTRAINDICATIONS: Havrix is contraindicated in people with known hypersensitivity to any component of the vaccine.

WARNINGS: There have been rare reports of anaphylaxis/anaphylactoid reactions following commercial use of the vaccine in other countries. Do not give additional injections to patients experiencing hypersensitivity reactions after a Havrix injection. (See CONTRAINDICATIONS.)

Hepatitis A has a relatively long incubation period. Hepatitis A vaccine may not prevent hepatitis A infection in those who have an unrecognized hepatitis A infection at the time of vaccination. Additionally, it may not prevent infection in those who do not achieve protective antibody titers (although the lowest titer needed to confer protection has not been determined).

PRECAUTIONS: As with any parenteral vaccine (1) keep epinephrine available for use in case of anaphylaxis or anaphylactoid reaction; (2) delay administration, if possible, in people with any febrile illness or active infection, except when the physician believes withholding vaccine entails the greater risk; (3) take all known precautions to prevent adverse reactions, including reviewing patients' history for hypersensitivity to this or similar vaccines.

Administer with caution to people with thrombocytopenia or a bleeding disorder, or people taking anticoagulants. Do not inject into a blood vessel. Use a separate, sterile needle or prefilled syringe for every patient. When giving concomitantly with other vaccines or IG, use separate needles and different injection sites.

As with any vaccine, if administered to immunosuppressed persons or persons receiving immunosuppressive therapy, the expected immune response may not be obtained.

Carcinogenesis, Mutagenesis, Impairment of Fertility: Havrix has not been evaluated for its carcinogenic potential, mutagenic potential or potential for impairment of fertility.

Pregnancy Category C: Animal reproduction studies have not been conducted with Havrix. It is also not known whether Havrix can cause fetal harm when administered to a pregnant woman or can affect reproduction capacity. Give Havrix to a pregnant woman only if clearly needed. It is not known whether Havrix is excreted in human milk. Because many drugs are excreted in human milk, use caution when administering Havrix to a nursing woman.

Havrix is well tolerated and highly immunogenic and effective in children.

Fully inform patients, parents or guardians of the benefits and risks of immunization with Havrix. For persons traveling to endemic or epidemic areas, consult current CDC advisories regarding specific locales. Travelers should take necessary precautions to avoid contact with, or ingestion of, contaminated food or water. Duration of immunity following a complete vaccination schedule has not been established.

ADVERSE REACTIONS: Havrix has been generally well tolerated. As with all parenteral vaccines, however, it is possible that expanded commercial use of the vaccine could reveal rare adverse events.

The most frequently reported by volunteers in clinical trials was injection-site soreness (56% of adults; 21% of children) and headache (14% of adults; less than 9% of children). Other solicited and unsolicited events are listed below.

Incidence 1% to 10% of injections: Irritation, redness, swelling, fatigue, fever (>37.5°C), malaise, anorexia, nausea.

Incidence <1% of injections: Hematoma; pruritus; rash; urticaria; pharyngitis; other upper respiratory tract infections; abdominal pain; diarrhea; dyspepsia; vomiting; arthralgia; elevation of creatine phosphokinase; myalgia; lymphadenopathy; hypertensive episode; insomnia; photophobia; vertigo.

Additional safety data: Safety data were obtained from two additional sources in which large populations were vaccinated. In an outbreak setting in which 4,530 individuals were immunized with a single dose of either 720 ELU or 1440 ELU of Havrix, the vaccine was well-tolerated and no serious adverse events due to vaccination were reported. Overall, less than 10% of vaccinees reported solicited general adverse events following the vaccine. The most common solicited local adverse event was pain at the injection site, reported in 22.3% of subjects at 24 hours and decreasing to 2.4% by 72 hours.

In a field efficacy trial, 19,037 children received the 360 ELU dose of Havrix. The most commonly reported adverse events were injection-site pain (9.5%) and tenderness (8.1%), reported following first doses of Havrix. Other adverse events were infrequent and comparable to the control vaccine Engerix-B® (Hepatitis B Vaccine, Recombinant).

In subjects with chronic liver disease, Havrix was safe and well-tolerated. Local injection site reactions were similar among all four groups and no serious adverse reactions attributed to the vaccine were reported in subjects with chronic liver disease.

Postmarketing Reports: Rare voluntary reports of adverse events in people receiving Havrix since market introduction include the following: localized edema; anaphylaxis/anaphylactoid reactions; somnolence; syncope; jaundice; hepatitis; erythema multiforme; hyperhidrosis; angioedema; dyspnea; lymphadenopathy; convulsions; encephalopathy; dizziness; neuritis; myelitis; paresthesia; Guillain-Barré syndrome; multiple sclerosis; congenital abnormality.

The U.S. Department of Health and Human Services has established the Vaccine Adverse Events Reporting System (VAERS) to accept reports of suspected adverse events after the administration of any vaccine, including, but not limited to, the reporting of events required by the National Childhood Vaccine Injury Act of 1986. The toll-free number for VAERS forms and information is 1-800-822-7867.

HOW SUPPLIED: 360 ELU/0.5 mL NDC 58160-835-01 Package of 1 single-dose vial; 720 ELU/0.5 mL NDC 58160-837-01 Package of 1 single-dose vial; NDC 58160-837-02 Package of 1 prefilled syringe; NDC 58160-837-05 Package of 5 prefilled syringes with 5/8-inch 25-gauge needles; NDC 58160-837-35 Package of 5 prefilled disposable Tip-Lok™ syringes with 5/8-inch 25-gauge needles.


1440 ELU/1 mL NDC 58160-835-01 Package of 1 single-dose vial; NDC 58160-835-02 Package of 1 prefilled syringe; NDC 58160-835-05 Package of 5 prefilled syringes with 1-inch 23-gauge needles; NDC 58160-835-07 Package of 1 multi-dose vial, containing 10 doses; NDC 58160-835-25 Package of 5 prefilled disposable Tip-Lok™ syringes with 1-inch 23-gauge needles.

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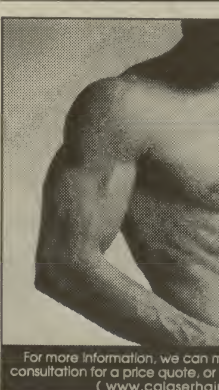
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David Farias and Emily Schachter march with Positive Images, a Sonoma County group for queer youth.

Politicos flock to Sonoma Gay Pride

by Lois Pearlman

If the Sonoma County gay and lesbian community had any doubt that it is part of the local establishment, last Sunday's Gay Pride Celebration should have put that uncertainty to rest.

A half dozen elected officials rode in the noon parade that kicked off the event, waving and smiling in open convertibles lent for the occasion by Sanderson W C Ford of Healdsburg.

Not only were the politicians in full force, but Clo the Cow, the costumed crowd-pleaser provided by Clover-Stornetta Dairy for all major local events, was on hand to charm young and old.

Chuck Schoen, whose gay veterans organization served free hot dogs and beer at Sonoma County's first Gay Pride Celebration in 1987, said he was delighted with the changes he has seen over the years. Schoen lives in retirement in Lake County with his partner of 30 years, Jack Harris.

"When we first moved up here

everyone said, 'You're not moving to that redneck county, are you?' But today I was impressed that all our elected officials were here, state and federal."

But the politicians, including Representative Lynn Woolsey, (D-Petaluma); Representative Mike Thompson, (D-St. Helena); state Senator Wes Chesbro, (D-Arcata); Assemblywoman Virginia Strom-Martin, (D-Duncan Mills); Assemblywoman Pat Wiggins, (D-Santa Rosa); and west Sonoma County Supervisor Mike Reilly, were not the only attractions in the parade. Joining them were dozens of other contingents, including local churches and synagogues, bars and clubs, gay and lesbian groups, and AIDS organizations.

One of the most popular contingents was Positive Images, a support group for gay, lesbian and bisexual youth. Thirteen-year-old Emily Schachter, who came out publicly at 12 in a letter to the local gay paper, *We the People*, was marching for her second year in a row.

"I came because Gay Pride is

fun. I love Gay Pride," she said. "The atmosphere is accepting. For one day you can kick back. I think it's the sweetest thing for two people of the same sex to walk by holding hands. I really enjoy being around people who don't judge you for any reason."

Her fellow marcher David Farias, 14, of Petaluma, enjoyed his first Gay Pride, and was equally exhilarated.

"I love it," he said. "The energy everyone's giving out is so positive. It helps me so much to see all these gay people and the straight people who are supportive of us. I can't wait until next year."

At the party following the parade, held on the lawns and courtyards of Santa Rosa Junior College, there were more treats in store, including Sistah Boom, blues vocalist Gwen Avery, the San Francisco Gay Marching Band, and the San Francisco Gay Men's Chorus.

There was also the traditional wedding, which this year included eight gay and lesbian couples and a bisexual pair, a presentation of awards by *We the People*, a contest for best butch and best drag queen, booths, refreshments, picnicking, and a lot of milling about and schmoozing.

Grand Marshals Georgia Prescott and Bob Norton were also on hand to greet the crowd.

Prescott, who recently moved to Sacramento to start a Church of Religious Science congregation, has been an organizer of the Pride Celebration since the first parade 10 years ago. She was also the longtime executive director of the Sonoma County Council on Aging.

"When the Dykes on Bikes rev up on D Street and Second Street," she said, the whole of Sonoma County feels the vibration."

Norton is a mental health outreach worker for Sonoma County and an organizer of the local Project 10, which has become a chapter of GLSEN, the national Gay, Lesbian, and Straight Education Network.

"We are much more visible and politically powerful than ever before," Norton said. "But we have a long way to go. We have eight sexual diversity clubs on Sonoma County campuses. But we still have a long way to go to make our schools safe." ▼

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- 66% had visible regrowth as rated by independent dermatologists (vs. 7% with placebo).
- 80% were rated as improved by clinical doctors (vs. 47% with placebo).
- Most men reported an increase in the amount of hair, a decrease in hair loss, and improvement in appearance.

*Based on vertex studies at 24 months of men 18 to 41 with mild to moderate hair loss.

Scientists have recently discovered that men with male pattern hair loss have an increased level of DHT in their scalps. PROPECIA blocks the formation of DHT and, in this way, appears to interrupt a key factor in the development of inherited male pattern hair loss in men. Importantly, PROPECIA helps grow natural hair – not just peach fuzz – and is as convenient to take as a vitamin: one pill a day.

Only a doctor can determine if PROPECIA is right for you. PROPECIA is for **men only**. Further, women who are or may potentially be pregnant must not use PROPECIA and should not handle crushed or broken tablets because of the risk of a specific kind of birth defect. (See accompanying Patient Information for details.) PROPECIA tablets are coated and will prevent contact with the active ingredient during normal handling.

You may need to take PROPECIA daily for three months or more to see visible results. PROPECIA may not regrow all your hair. And if you stop using this product, you will gradually lose the hair you have gained. There is not sufficient evidence that PROPECIA works for recession at the temporal areas. If you haven't seen results after 12 months of using PROPECIA, further treatment is unlikely to be of benefit.

Like all prescription products, PROPECIA may cause side effects. A very small number of men experienced certain side effects, such as: less desire for sex, difficulty in achieving an erection, and a decrease in the amount of semen. Each of these side effects occurred in less than 2% of men. These side effects were reversible and went away in men who stopped taking PROPECIA. They also disappeared in most men (58%) who continued taking PROPECIA.

So start talking to your doctor. And stop thinking further hair loss is inevitable.

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Please read this leaflet before you start taking PROPECIA. Also, read the information included with PROPECIA each time you renew your prescription, just in case anything has changed. Remember, this leaflet does not take the place of careful discussions with your doctor. You and your doctor should discuss PROPECIA when you start taking your medication and at regular checkups.

What is PROPECIA used for?

PROPECIA is used for the treatment of male pattern hair loss on the vertex and the anterior mid-scalp area.

PROPECIA is for use by **MEN ONLY** and should **NOT** be used by women or children.

What is male pattern hair loss?

Male pattern hair loss is a common condition in which men experience thinning of the hair on the scalp. Often, this results in a receding hairline and/or balding on the top of the head. These changes typically begin gradually in men in their 20s.

Doctors believe male pattern hair loss is due to heredity and is dependent on hormonal effects. Doctors refer to this type of hair loss as androgenetic alopecia.

Results of clinical studies:

For 12 months, doctors studied over 1800 men aged 18 to 41 with mild to moderate amounts of ongoing hair loss. A 11 men, whether receiving PROPECIA or placebo (a pill containing no medication) were given a medicated shampoo (Neutrogena T/Gel™ Shampoo). Of these men, approximately 1200 with hair loss at the top of the head were studied for an additional 12 months. In general, men who took PROPECIA maintained or increased the number of visible scalp hairs and noticed improvement in their hair in the first year, with the effect maintained in the second year. Hair counts in men who did not take PROPECIA continued to decrease.

In one study, patients were questioned on the growth of body hair. PROPECIA did not appear to affect hair in places other than the scalp.

Will PROPECIA work for me?

For most men, PROPECIA increases the number of scalp hairs, helping to fill in thin or balding areas of the scalp. Men taking PROPECIA noted a slowing of hair loss during two years of use. Although results will vary, generally you will not be able to grow back all of the hair you have lost. There is not sufficient evidence that PROPECIA works in the treatment of receding hairline in the temporal area on both sides of the head.

Male pattern hair loss occurs gradually over time. On average, healthy hair grows only about half an inch each month. Therefore, it will take time to see any effect.

You may need to take PROPECIA daily for three months or more before you see a benefit from taking PROPECIA. PROPECIA can only work over the long term if you continue taking it. If the drug has not worked for you in twelve months, further treatment is unlikely to be of benefit. If you stop taking PROPECIA, you will likely lose the hair you have gained within 12 months of stopping treatment. You should discuss this with your doctor.

How should I take PROPECIA?

Follow your doctor's instructions.

- Take one tablet by mouth each day.
- You may take PROPECIA with or without food.
- If you forget to take PROPECIA, do **not** take an extra tablet. Just take the next tablet as usual.

PROPECIA will **not** work faster or better if you take it more than once a day.

Who should **NOT** take PROPECIA?

- PROPECIA is for the treatment of male pattern hair loss in **MEN ONLY** and should not be taken by women or children.
- Anyone allergic to any of the ingredients.

A warning about PROPECIA and pregnancy.

- Women who are or may potentially be pregnant:
 - must not use PROPECIA
 - should not handle crushed or broken tablets of PROPECIA.

If a woman who is pregnant with a male baby absorbs the active ingredient in PROPECIA, either by swallowing or through the skin, it may cause abnormalities of a male baby's sex organs. If a woman who is pregnant comes into contact with the active ingredient in PROPECIA, a doctor should be consulted. PROPECIA tablets are coated and will prevent contact with the active ingredient during normal handling, provided that the tablets are not broken or crushed.

What are the possible side effects of PROPECIA?

Like all prescription products, PROPECIA may cause side effects. In clinical studies, side effects from PROPECIA were uncommon and did not affect most men. A small number of men experienced certain sexual side effects. These men reported one or more of the following: less desire for sex; difficulty in achieving an erection; and, a decrease in the amount of semen. Each of these side effects occurred in less than 2% of men. These side effects went away in men who stopped taking PROPECIA. They also disappeared in most men who continued taking PROPECIA.

The active ingredient in PROPECIA is also used by older men at a five-times higher dose to treat enlargement of the prostate. Some of these men reported other side effects, including problems with ejaculation, breast swelling and/or tenderness and allergic reactions such as lip swelling and rash. In clinical studies with PROPECIA, these side effects occurred as often in men taking placebo as in those taking PROPECIA.

Tell your doctor promptly about these or any other unusual effects.

- PROPECIA can affect a blood test called PSA (Prostate-Specific Antigen) for the screening of prostate cancer. If you have a PSA test done, you should tell your doctor that you are taking PROPECIA.

Storage and handling.

Keep PROPECIA in the original container and keep the container closed. Store it in a dry place at room temperature. PROPECIA tablets are coated and will prevent contact with the active ingredient during normal handling, provided that the tablets are not broken or crushed.

Do not give your PROPECIA tablets to anyone else. It has been prescribed only for you.

Keep PROPECIA and all medications out of the reach of children.

THIS LEAFLET PROVIDES A SUMMARY OF INFORMATION ABOUT PROPECIA. IF AFTER READING THIS LEAFLET YOU HAVE ANY QUESTIONS OR ARE NOT SURE ABOUT ANYTHING, ASK YOUR DOCTOR.

1-888-806-3725, Monday through Friday, 8:30 A.M. TO 7:00 P.M. (ET).

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San Jose Pride draws 12,000 people

by Cynthia Laird

San Jose's Gay Pride Celebration was hailed as a success in that the 12,000 or so people who attended last Sunday, June 13 had a great time under sunny skies. The event did not, however, make a profit, and that has board President Mark Gillard planning to raise \$25,000 — \$15,000 to repay the debt and \$10,000 to leave as seed money for next year's 25th anniversary extravaganza.

"It went really well," Gillard told the *Bay Area Reporter*. "The crowd was great, both people who go every year and new people had a really good time. They could be themselves and they enjoyed the music. I've never seen so many young gay and lesbian people at the event."

Gillard said he's stepping down as board president but will keep his fundraising commitment. "I've already raised \$2,000," he said. "The organization is fine and in good hands. The majority of board members want to return."

While attendance at last year's event was estimated by the city at 20,000, Gillard said he thinks that figure was high. He estimated this year's crowd at 12,000, and said some 3,000 tickets were given away; this year's festival had a \$7 admission fee. Gillard estimates the event generated approximately \$105,000, but that was \$15,000 shy of what was needed. "We've got some catching up to do, but we know how to plan and I don't



Pansy Division rocked the crowd at San Jose Pride last Sunday, June 13.

think it will be that difficult."

Headlining the event were Taylor Dayne, Joan Jett & the Blackhearts, and comedienne Margaret Cho. Other entertainers included Bay Area band Pansy Division, The Cheeseballs, The Ethel Merman Memorial Choir, Scott Silverman, and Dan Rothenberg. Some of the entertainers told Gillard they were impressed with the crowd.

"They were all surprised that the crowd was enthusiastic and well behaved. They weren't throwing things," Gillard said.

The day started with a parade that went down the city's Market Street, followed by the festival. Riding in the parade were Grand Marshals Alvina Gonzales, wife of San Jose Mayor Ron Gonzales, and the Reverend Vaughn Beckman, the openly gay executive director of the Council of Churches.

Alvina Gonzales co-owns the Impress Beauty Salon in Cupertino and has attended numerous gay events over the years. Beckman has worked to improve relations between gays and the San Jose Police Department, and has worked to invigorate the Council of Churches, which represents more than 100 congregations in a commitment to social justice.

The weather was sunny and hot, a factor that probably figured in a near disaster; they almost ran out of beer. Fortunately, staff at the San Jose Arena stepped in and provided eight kegs late in the afternoon.

"Last year we sold 78 kegs; this year, we sold 98 kegs," Gillard said. ▼

SF Pride '99

◀ page 12

Plaza, located at 1390 Market Street, in Suite 1225. Other sessions are:

- Friday, June 18, 8 p.m., Center for Independent Living, 2539 Telegraph Avenue, Berkeley;
- Saturday, June 19, 2 p.m., Metropolitan Community Church-San Francisco, 150 Eureka Street;
- Sunday, June 20, 3 p.m., Bethany United Methodist Church, 1268 Sanchez Street;
- Monday, June 21, 7 p.m., Other Change of Hobbit, 2020 Shattuck Avenue, Berkeley;
- Wednesday, June 23, 7 p.m.,

pride committee office;

- Friday, June 25, 7 p.m., Bethany United Methodist Church.

Harris said he's already heard from volunteers who want to repeat the work they've done at previous pride celebrations. "People come back," he said. "They've found it to be a fun, rewarding experience." He added that the pride committee will have a volunteer recognition party in late July, complete with goody bags. ▼

People interested in volunteering should leave a message for Tim Harris at (415) 677-7960. Volunteer information is available online

End Up

◀ page 2

155 Harriet Street, an alley that runs alongside 1015 Folsom.

Now both club owners are wondering if the SFPD is covering up information. Ringland's death is also under continuing investigation as friends of the victim suspect that her drink may have been laced with GHB. Ringland also was reportedly "dropped off" at Mt. Zion Medical Center emer-

gency room, already dead, but not accompanied by her friends. The San Francisco Medical Examiner's office is expected to have further information in the coming weeks.

"I wouldn't be surprised," concluded Hanken, "if the police are trying to put the blame on us [the End Up and 1015 Folsom]. We already get so much pressure from the police and it seems they would like any excuse to shut us down. All the clubs in South of Market are the targets of the San Francisco police. And it's not fair to us." ▼

Clarification

In the June 10 article, "HIV/AIDS meetings this month in East Bay," comments attributed to Israel Nieves-Rivera of Latino Encounters were incorrect, and should have stated that Alameda County has provided a good amount of HIV prevention services to the Latino community, but that the response to Latino men who sleep with men has been more limited. The *Bay Area Reporter* regrets any confusion.

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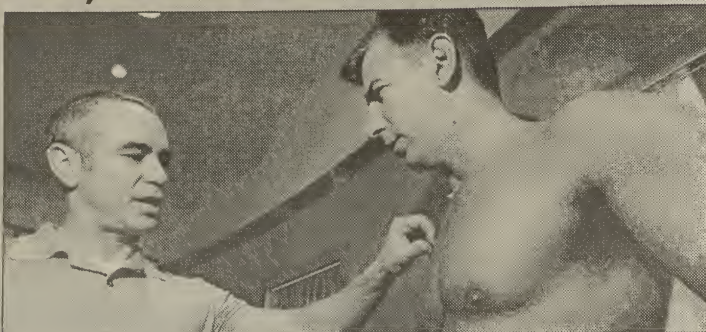
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Out, foul follicle!



Vanishing Point's Robert Mann examines John Ferrera as part of the hair-removal salon's search for models to participate in their Pride Parade contingent.

Gay center board to hold annual meeting; volunteers needed for Pride float

by Cynthia Laird

The Lesbian, Gay, Bisexual, Transgender Community Center Project's (CCP) board of directors will hold its annual meeting this Saturday, June 19. The agenda includes election of board officers and progress reports on various aspects of the project. Interested community members are welcome to attend and there will be time set aside for public comments.

Scott Walton, project manager for the center, told the *Bay Area Reporter* that most of the CCP's committees will present progress reports on various aspects of the project. Those committees include building, outreach, program, and development.

"Floor plans or a model should be there," Walton added.

Groundbreaking for the LGBT Community Center is expected to take place in October, with construction beginning soon after for the \$10.7 million, 40,000 square foot project. The project is located at Market and Octavia streets and includes the historic Fallon Building as well as new construc-

tion adjacent to the Queen Anne Victorian.

In other CCP news, it's been announced that volunteers are needed to help build a float for the Pride Parade. The float committee welcomes anyone who wants to be part of the event. Mary Richards of the float committee said the float will be a "fun and fanciful replica of the new building which is scheduled for construction." She noted that the center combines the parade theme of "Proud Heritage" — the renovation of the landmark Fallon Building, with a "Powerful Future" — construction of a light-filled modern addition.

Volunteers are needed at Pier 26 on the Embarcadero, directly under the Bay Bridge, each Saturday this month, especially June 26, as well as Sunday, June 27, the day of the parade. ▼

The CCP's annual meeting starts at noon at their office, 1748 Market Street, Suite 204. To volunteer to help build the parade float or for more information, call the CCP at (415) 437-2257.



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National grants available for queer Jewish activism

by Shan Schwartz

National grants of up to \$20,000 are being made available for activists dedicated to challenging homophobia in the Jewish community or benefiting queer Jewish youth. However, the deadline for application is June 30, less than two weeks away.

The grants are part of a new initiative by the Shefa Fund, a progressive Jewish foundation that organizes Jewish resources for social justice and spiritual innovation. The effort is led by an advisory board chaired by Avi Rose, a Shefa Fund board member, executive director of San Francisco-based Project Inform, and co-editor of *Twice Blessed: On Being Lesbian, Gay and Jewish*.

The funds come from more than 75 individuals and foundations who pooled their resources for grants based on the advisory board's expertise and recommendations. At least \$40,000 in grants are expected to be awarded this year, with grants ranging from \$5,000 to \$20,000.

"The Jewish community has made strides toward more inclusive policies regarding gay and lesbian Jews and their families," said Sue Hoffman, associate director of the Shefa Fund and manager of the grant program. "But the experience of young teens and families with gay, lesbian and bisexual

members indicates that the Jewish community still does not welcome — let alone celebrate — our lives and leadership potential."

The objective for the grant program is to move the Jewish community beyond mere acceptance and inclusion of gay, lesbian, bisexual, and transgender (GLBT) Jews to a situation of welcoming and celebration.

Jeffrey Decker, president of the Shefa Fund, said that gay, lesbian, and bisexual oppression is a mainstream Jewish issue.

"The expansion of rituals that we seek would expand the range of ritual for all Jews," Decker said. "The visibility that we seek would increase visibility for all Jews in their communities, and the anti-violence activism that we seek would increase the safety of all Jews. This is all about expanding possibilities and integrating identities."

The Shefa Fund will fund projects in four categories:

- Sensitivity and anti-homophobia training for rabbis and other
- Jewish communal professionals, including development of inclusive liturgy;
- Jewish community-wide organizing and awareness programs;
- Jewish teen education and awareness; and
- Support for Jewish GLBT children and their parents.

The Shefa Fund will give priority to organizations that promote social change, local models with the potential to be replicated nationally, involve beneficiaries in the planning and decision-making of the project, can use Shefa Fund grants to leverage other funding, have limited access to traditional funding sources, and maintain geographic diversity.

Grants will not be made for social, educational, or religious programs for GLBT adults or for AIDS projects, although AIDS programs may receive grants for anti-homophobia education and activism programs in the Jewish community.

In order to be considered for a grant, the applicant must be a nonprofit, tax-exempt charitable, educational, or religious organization; be sponsored by such an organization; or be an individual who can be accountable for grant funds. ▼

To request application materials, contact the Shefa Fund at 805 E. Willow Grove Avenue Suite 2D, Windsor, PA 19038, e-mail shefafund@libertynet.org, or call (215) 247-9704.

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Christians

◀ page 1

tive director.

But Ivers cautioned against writing the Christian Coalition off too quickly. There are other organizations that are more than willing to fill any vacuum that may result.

Business loses

Robertson's private business deals have fared no better. Earlier in June a public outcry forced the Bank of Scotland to drop him as a business partner in a new telebanking venture to his religious followers.

A few days later Robertson re-

signed from the board of directors of Laura Ashley Holdings PLC when it became apparent that his service on the board would be the next target of anti-Robertson protests. He continues to own more than two million shares of the company.

About the only business deal that has stuck for Robertson is one with Liberian President Charles Taylor to mine for gold in that troubled country. Taylor can be charitably described as a dictator.

Robertson previously had a diamond mining agreement with long-reigning dictator Mobutu Sese Seko in Zaire. It collapsed when rebels overthrew the government. ▼

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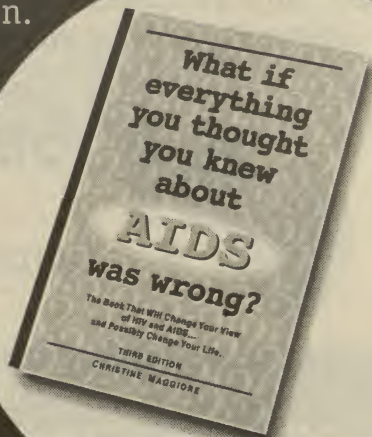
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Hallinan

◀ page 1

gender victim advocate just over a year ago.

Sheehy told the B.A.R. that Hallinan informed him Friday, June 11 that his position was being terminated because a CUAV grant had expired. The grant provides training on lesbian, gay, bisexual, and transgender (LGBT) issues at the city's police academy. According to Sheehy and Clarence Johnson at the DA's office, the CUAV grant provides 25 percent of the money to fund Sheehy's position. Johnson also verified that the position would be cut.

CUAV Director of Client and Advocacy Services Jennifer Rakowski told the B.A.R. Tuesday, June 15 that the grant, which funnels state Department of Health funds through CUAV to the DA's office, was actually renewed for a third year and that there shouldn't be any lag time between when the original two-year grant ended and when the renewal begins.

"Clearly we need to re-communicate with the district attorney's office, but from our point of view we're all set to go," Rakowski told the B.A.R. "We have the money."

"That's certainly news to me," Johnson said when informed that the CUAV grant has not expired.

Trisha Stapleton, with the DA's office, confirmed to the B.A.R. that the CUAV grant has been renewed, and insisted that Hallinan is not eliminating his same-sex program for victims. "District Attorney Hallinan is the one who created this program and he's still committed to the program," Stapleton said. "We have same-sex domestic violence services currently and at the same level."

Confirmed need

Just last Thursday, June 10, Hallinan spoke at The Cafe, a popular gay bar in the Castro, about some of his office's accomplishments, including the program that helps queer victims of domestic violence and hate crimes. The program is run out of the DA's Family Violence Project. Sheehy was there, as were many who work for Hallinan.

Johnson told the B.A.R. that Hallinan offered Sheehy another position within the DA's office, involving duties in "the record room," and that Sheehy could continue his current cases, but Sheehy stated in a June 14 letter to Hallinan that he's resigning effective June 30 and would not take another position.

"I believe that you created this position and hired Crystal Weston for this position in early 1997 because it was correctly realized that LGBT victims of domestic violence and hate crime would benefit from having a member of their community dedicated to assisting them in the San Francisco District Attorney's office," Sheehy wrote. "My experience in this position has confirmed this need."

Johnson and Stapleton told the B.A.R. that same-sex victims of domestic violence are still receiv-

ing advocacy services from the DA's office and that Leslie Cogan, who is an open lesbian, handles the majority of cases. "It's wrong to say the program went belly-up," Johnson said. "Jeff [Sheehy] wasn't handling the bulk of the caseload. No one is aware that he has resigned. He was not fired."

"Essentially, Jeff was hired at 20 hours a week," Johnson said. "Last May, Crystal Weston resigned and Jeff came on board." He said that Sheehy took a leave of absence from last September through January, when Cogan apparently started handling more of the same-sex cases. "She is now handling a majority of the caseload," Johnson said. He estimated that Sheehy is handling "three or four."

Cogan's caseload is about 40 cases, but not all of them are same-sex victims. Johnson said Cogan handles domestic violence and other cases. Sheehy acknowledged that he does not handle the majority of cases, but pointed out that Hallinan had said there would be a person dedicated to same-sex cases when he announced the formation of the unit. He also said he believed his own status as openly HIV-positive helps him under-

stand the situation for HIV-positive clients.

For example, he said, "I assisted in getting an abusive partner taken off of a housing arrangement. When you're in AIDS housing, you can't take roommates and there's no way you can make more money."

He added that when he came on board last year, Hallinan's office made sure the appointment got publicity. No stranger to publicity himself, Sheehy has also taken his fight for funding of the same-sex and transgender victim advocate position to the media and to Board of Supervisors President Tom Ammiano and Supervisor Leland Yee, chair of the powerful Finance Committee.

Ammiano told the B.A.R. that he's contacted the DA's office and asked that they submit a budget to keep the position filled. The board is in the midst of reviewing and changing the proposed \$4.2 billion 1999-2000 budget submitted by Mayor Willie Brown earlier this month.

"We [Ammiano and Yee] are both going to work to keep the position funded," Ammiano said Monday, June 14. ▼



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CHINESE HERBS
MASSAGE

Benefit for bi artist
Annie Sprinkle

by Liz Highleyman

Friends and admirers of bisexual performance artists and former porn star Annie Sprinkle will host a benefit this Sunday, June 20 to help Sprinkle recover from the loss of her Sausalito houseboat.

Sprinkle's home - as well as most of her archives and possessions - was destroyed in a fire while she was on tour in April. Sprinkle also lost her two cats, Linda and Turtles, in the fire.

Sprinkle, born Ellen Steinberg, became involved in the porn industry - first behind the scenes and later in front of the camera - in the early 1970s. More recently, she has become well known for her photography, film, and performance art, including her *Sex and Goddesses* video, her book *Post-Porn Modernist*, and her one-woman show *Annie Sprinkle's Herstory of Porn*.

Sunday's "Save the Mermaid" benefit will raise money to help Sprinkle get back on her feet financially. The event will bring together many of the Bay Area's best known sex-positive artists and activists, including author and sex educator Carol Queen, FetishDiva Midori, porn star Nina Hartley,

actor Geoffrey Karen Dior, author Pat Califia, body modification pioneer Fakir Musafar and Cleo Dubois, poets Michelle Tea and Thea Hillman, dancer Jade Blue Eclipse, Coyote founder Margo St. James, publisher Kat Sunlove, Fairy Butch Karlyn Lotney, Shar Rednour, Frank Moore, Joan Jett Blakk, Candy Kane and the Swingin' Armadillos, Thoth, the Hail Marys, and the Sisters of Perpetual Indulgence.

The event, which is jointly sponsored by Queen of Heaven, Climate Theatre, Good Vibrations, *Spectator* and *SF Weekly* newspapers, San Francisco Sex Information, the Lusty Lady Theatre, and House o' Chicks, will feature two performances, at 4 and 8 p.m., as well as live and silent auctions, carnival games, and dancing to Bay Area DJs. ▼

The Save the Mermaid benefit will take place June 20, 3 p.m. to midnight, at the Cowell Theatre at Fort Mason Center. Tickets are \$20-100, available at Good Vibrations or by calling (415) 392-4400. For more info, visit the website at <http://www.houseofchicks.com/anniesprinkle.html>

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Panretin® gel is an innovative, self-administered topical retinoid gel used to treat skin lesions in persons with HIV-related Kaposi's sarcoma. Your doctor can advise whether treatment with Panretin® gel is appropriate for you.

Panretin® gel is generally applied two times each day. Its use should be evaluated by your doctor in relation to other treatments you may be taking. Panretin® gel can be used whether or not you've tried any other anti-KS treatments, but should not be used when systemic anti-KS therapy is required.

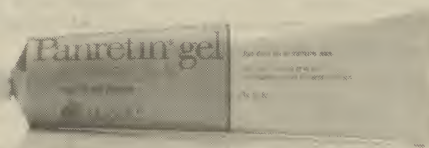
Panretin® gel does not prevent the appearance of new lesions or the increased growth of KS lesions not treated with Panretin® gel. Patients using Panretin® gel should avoid prolonged exposure of the treated area to sunlight or other

A new KS treatment that you can apply at home.



ultraviolet light. While using Panretin® gel, you may experience some local effects such as redness, discomfort, itching, and skin peeling or flaking at the area of application. Other possible local skin effects include: rawness, surface or deep cracking, scabbing, crusting, drainage, oozing, or infection. Consult your health care provider for more information on how to manage these effects. Do not use Panretin® gel if you are pregnant or breast feeding.

Your doctor can tell you more about Panretin® gel, how to use it and what results you may expect. For more information, call 1-800-964-5836.



Panretin® gel
(alitretinoin) 0.1%

Panretin[®] gel

(alitretinoin) 0.1%

FOR TOPICAL USE ONLY

BRIEF SUMMARY

The following is a brief summary. Before prescribing, please consult full prescribing information.

INDICATIONS AND USAGE

Panretin[®] gel is indicated for topical treatment of cutaneous lesions in patients with AIDS-related Kaposi's sarcoma. Panretin[®] gel is not indicated when systemic anti-KS therapy is required (e.g., more than 10 new KS lesions in the prior month, symptomatic lymphedema, symptomatic pulmonary KS, or symptomatic visceral involvement). There is no experience to date using Panretin[®] gel with systemic anti-KS treatment.

CONTRAINDICATIONS

Panretin[®] gel is contraindicated in patients with a known hypersensitivity to retinoids or to any of the ingredients of the product.

WARNINGS

Pregnancy: Panretin[®] gel could cause fetal harm if significant absorption were to occur in a pregnant woman. 9-*cis*-Retinoic acid has been shown to be teratogenic in rabbits and mice. An increased incidence of fused sternebrae and limb and craniofacial defects occurred in rabbits given oral doses of 0.5 mg/kg/day (about five times the estimated daily human topical dose on a mg/m² basis, assuming complete systemic absorption of 9-*cis*-retinoic acid, when Panretin[®] gel is administered as a 60 g tube over 1 month in a 60 kg human) during the period of organogenesis. Limb and craniofacial defects also occurred in mice given a single oral dose of 50 mg/kg on day eleven of gestation (about 127 times the estimated daily human topical dose on a mg/m² basis). Oral 9-*cis*-retinoic acid was also embryocidal, as indicated by early resorptions and post-implantation loss when it was given during the period of organogenesis to rabbits at doses of 1.5 mg/kg/day (about 15 times the estimated daily human topical dose on a mg/m² basis) and to rats at doses of 5 mg/kg/day (about 25 times the estimated daily human topical dose on a mg/m² basis). Animal reproduction studies with topical 9-*cis*-retinoic acid have not been conducted. It is not known whether topical Panretin[®] gel can modulate endogenous 9-*cis*-retinoic acid levels in a pregnant woman nor whether systemic exposure is increased by application to ulcerated lesions or by duration of treatment. There are no adequate and well-controlled studies in pregnant women. If Panretin[®] gel is used during pregnancy, or if the patient becomes pregnant while taking it, the patient should be apprised of the potential hazard to the fetus. Women of child-bearing potential should be advised to avoid becoming pregnant.

PRECAUTIONS

Panretin[®] gel is indicated for topical treatment of Kaposi's sarcoma. Patients with cutaneous T-cell lymphoma were less tolerant of topical Panretin[®] gel; five of seven patients had 6 episodes of treatment-limiting toxicities—grade 3 dermal irritation—with Panretin[®] gel (0.01% or 0.05%).

Photosensitivity: Retinoids as a class have been associated with photosensitivity. There were no reports of photosensitivity associated with the use of Panretin[®] gel in the clinical studies. Nonetheless, because in vitro data indicate that 9-*cis*-retinoic acid may have a weak photosensitizing effect, patients should be advised to minimize exposure of treated areas to sunlight and sunlamps during the use of Panretin[®] gel.

Drug Interactions: Patients who are applying Panretin[®] gel should not concurrently use products that contain DEET (N,N-diethyl-m-toluidamide), a common component of insect repellent products. Animal toxicology studies showed increased DEET toxicity when DEET was included as part of the formulation.

Although there was no clinical evidence in the vehicle-controlled studies of drug interactions with systemic antiretroviral agents, including protease inhibitors, macrolide antibiotics, and azole antifungals, the effect of Panretin[®] gel on the steady-state concentrations of these drugs is not known. No drug interaction data are available on concomitant administration of Panretin[®] gel and systemic anti-KS agents.

Drug/Laboratory Test Interactions: No interference with laboratory tests has been observed.

Carcinogenesis, Mutagenesis, Impairment of Fertility: Long-term studies in animals to assess the carcinogenic potential of 9-*cis*-retinoic acid have not been conducted.

9-*cis*-Retinoic acid was not mutagenic in vitro (bacterial assays, Chinese hamster ovary cell HGPRT mutation assay) and was not clastogenic in vitro (chromosome aberration test in human lymphocytes) nor in vivo (mouse micronucleus test).

Pregnancy Category D (see "Warnings" section)

Nursing Mothers: It is not known whether alitretinoin or its metabolites are excreted in human milk. Because many drugs are excreted in human milk and because of the potential for adverse reactions from Panretin[®] gel in nursing infants, mothers should discontinue nursing prior to using the drug.

Pediatric Use: Safety and effectiveness in pediatric patients have not been established.

Geriatric Use: Inadequate information is available to assess safety and efficacy in patients age 65 years or older.

ADVERSE REACTIONS

The safety of Panretin[®] gel has been assessed in clinical studies of 385 patients with

AIDS-related KS. Adverse events associated with the use of Panretin[®] gel in patients with AIDS-related KS occurred almost exclusively at the site of application. The dermal toxicity begins as erythema; with continued application of Panretin[®] gel, erythema may increase and edema may develop. Dermal toxicity may become treatment-limiting, with intense erythema, edema, and vesiculation. Usually, however, adverse events are mild to moderate in severity; they led to withdrawal from the study in only 7% of the patients. Severe local (application site) skin adverse events occurred in about 10% of patients in the U.S. study (versus 0% in the vehicle control). Table 1 lists the adverse events that occurred at the application site with an incidence of at least 5% during the double-blind phase in the Panretin[®] gel-treated group and in the vehicle control group in either of the two controlled studies. Adverse events were reported at other sites but generally were similar in the two groups.

TABLE 1

Adverse Events with an Incidence of at Least 5% at the Application Site in Either Controlled Study in Patients Receiving Panretin[®] Gel or Vehicle Control

Adverse Event Term	Study 1		Study 2	
	Panretin [®] Gel N=134 Pts. %	Vehicle Gel N=134 Pts. %	Panretin [®] Gel N=36 Pts. %	Vehicle Gel N=46 Pts. %
Rash ¹	77	11	25	4
Pain ²	34	7	0	4
Pruritus ³	11	4	8	4
Exfoliative dermatitis ⁴	9	2	3	0
Skin disorder ⁵	8	1	0	0
Paresthesia ⁶	3	0	22	7
Edema ⁷	8	3	3	0

Includes Investigator terms:

¹ Erythema, scaling, irritation, redness, rash, dermatitis

² Burning, pain

³ Itching, pruritus

⁴ Flaking, peeling, desquamation, exfoliation

⁵ Excoriation, cracking, scab, crusting, drainage, eschar, fissure or oozing

⁶ Stinging, tingling

⁷ Edema, swelling, inflammation

DOSAGE AND ADMINISTRATION

Panretin[®] gel should initially be applied two (2) times a day to cutaneous KS lesions. The application frequency can be gradually increased to three (3) or four (4) times a day according to individual lesion tolerance. If application site toxicity occurs, the application

frequency can be reduced. Should severe irritation occur, application of drug can be temporarily discontinued for a few days until the symptoms subside.

Sufficient gel should be applied to cover the lesion with a generous coating. The gel should be allowed to dry for three to five minutes before covering with clothing. Because unaffected skin may become irritated, application of the gel to normal skin surrounding the lesions should be avoided. In addition, do not apply the gel on or near mucosal surfaces of the body.

A response of KS lesions may be seen as soon as two weeks after initiation of therapy but most patients require longer application. With continued application, further benefit may be attained. Some patients have required over 14 weeks to respond. In clinical trials, Panretin[®] gel was applied for up to 96 weeks. Panretin[®] gel should be continued as long as the patient is deriving benefit.

Occlusive dressings should not be used with Panretin[®] gel.

OVERDOSAGE

There has been no experience with acute overdose of Panretin[®] gel in humans. Systemic toxicity following acute overdosage with topical application of Panretin[®] gel is unlikely because of limited systemic plasma levels observed with normal therapeutic doses. There is no specific antidote for overdose.

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John "Pony" Paul Bleyle
August 12, 1946—June 8, 1999



John, a native born San Franciscan has departed into the next adventure, thus completing his full and enjoyable life on this earth with us. Beginning this adventuresome earthly life on the

slopes of his beautiful Twin Peaks, his memory will always be with us in our minds and hearts. His noble spirit and handsome smile will linger in our minds, though his sparkling eyes are now closed and his soul watches over us from afar.

John thought his greatest contribution to us is that he was his son's Dad. Through him, John's lineage is continued and exalted. Of all his efforts and chosen responsibilities, being a good and present father to Ryan was his number one concern.

A Vietnam era air force veteran and federal employee in law enforcement, his 13 years of stewardship culminated in the honorary appointment as a Judicial Adjudicator for the S. E. regional office of the Department of Justice. He enjoyed showing off his beloved San Francisco as a professional tour guide. Holding the title of "Mr. Ghirardelli Square" and winner of the 1994 "Best Male" S.F. Tour Guide contest, John relocated to Palm Spring later where he enjoyed his home and a career as an events promoter.

John is survived by his dear and beloved partner Jens, his son Ryan, his father Bob, and his sister Linda. If it were asked, "was he the best man that he could have been?" The answer should be, "perhaps no man was ever the best that he could have been, but John really tried." Throughout his life he guided himself with the following poem taught to him by his grandfather:

So Many Gods,
So Many Creeds,
So Many Paths that wind and wind.
While just the Art of being Kind
Is all the sad world needs.

Myron Crandall (Mike)
June 24, 1926—May 30, 1999

Myron was born in Utah and raised as a Mormon. He was a teacher of Philosophy and English at University of California in Southern California. In his earlier years he was very active in theatre groups. He literally absorbed the arts through every pore. Opera, ballet, concerts, books and recordings were very important to him. He constantly surprised everyone and loved to laugh. It was not at all unusual for him to give a street person a 20 dollar bill. His collection of rare books is extensive.

During his last years he was active in G40 and Golden Gate Connection clubs. His second home was the Tennessee Grill on Taraval. Since birthdays were important to him, his friends there will have a cake and birthday party as a celebration for him this year on June 24. He usually ate there at about 5 p.m. He is now with his beloved Minco again.

Hal Weber
April 7, 1947—June 8, 1999

Our friend Hal passed away unexpectedly at home the morning of June 8th. Hal came to San Francisco a long time ago and never left. This was his home, where he felt he belonged. What do you say about someone who touched so many, so deeply? You will always be in our thoughts and our hearts, Hal. May you find the inner peace and comfort you have sought during your short time here. Rest in peace, my friend.

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Clinton dedicates
HIV vaccine center

by Bob Roehr

President Bill Clinton traveled to the National Institutes of Health (NIH) campus in Bethesda, Maryland Wednesday, June 9 to dedicate the cornerstone of the Dale and Betty Bumpers building. When completed, it will house the Vaccine Research Center (VRC), whose first priority is to develop a vaccine to prevent HIV infection.

It is part of the commitment the president made in May 1997, in a speech at Morgan State University, to develop that vaccine within 10 years. An estimated 16,000 people worldwide become infected with HIV every day. The only way to control the epidemic is with a preventative vaccine.

"We are a long way from winning this battle" against AIDS, said Donna Shalala, secretary of Health and Human Services. She hoped that this building "will be the Cape Canaveral of vaccine research."

She noted that the expansion of NIH research under the Clinton administration "may be the legacy that has the longest and most sustained impact on this country and the world."

Unspoken by Shalala was that over the years, Clinton has offered only modest increases for NIH in his budget proposals. The Republican controlled Congress has appropriated substantially greater amounts than the president has requested.

HIV "has become the leading infectious killer in the world," the president said, it infects one in every 100 people. He called the ceremony "a hopeful moment in America" struggling to conquer HIV. "I am confident that this is the place where miracles will happen."

He recounted the day, nearly 50 years ago, of the discovery of the polio vaccine, and subsequent development of vaccines against 20 other scourges. "The triumph of vaccines over infectious disease

is one of the great achievements of a remarkable 20th century."

The speakers devoted most of their time to praising Dale and Betty Bumpers. The pair preceded Clinton in the Governor's Mansion in Little Rock, Arkansas. Dale later served in the U.S. Senate.

As first lady of the state, Betty Bumpers championed childhood immunization. Clinton said that whenever she appeared at a school, "the kids would start to cry. They knew that when she came in, somebody was going to have to get a shot." She later allied with presidential wife Rosalynn Carter to spread the program nationwide. Dale Bumpers pushed for funding for childhood immunization in the Senate.

AIDS advocates were disappointed that the event was entirely celebratory, that the president did not take the opportunity to advance his commitment to fighting HIV.

"The president is patting himself on the back, but we say that not enough is happening," said Jay Blotcher, spokesman for the AIDS Vaccine Advocacy Coalition (AVAC).

Steve Wakefield, president of AVAC, believes that private industry also must make a commitment to developing a vaccine. That has not happened. He believes the government needs to offer tax credits to stimulate industry participation.

"When the president has wanted something in the past, the White House has held a conference on it," Wakefield said. The subjects have ranged from racism, to classroom violence, to aging. But that has not happened with an AIDS vaccine. He said, "The sense of urgency is missing here."

Vaccine Research Center

The Vaccine Research Center was without a permanent director for nearly two years ago after its creation. Several leading candidates are believed to have declined interest in the position because of

its unique and somewhat vague lines of authority within the institute dominated NIH.

On March 11 of this year, Secretary Shalala announced that Dr. Gary Nabel would head up the center. He began a month later but will split time between NIH and his lab at the University of Michigan, Ann Arbor until the VRC building becomes fully operational, probably in August 2000.

Nabel has been a leader in developing gene therapy as an anticancer agent and in preventing infection from the deadly Ebola virus. He chaired the AIDS Research Advisory Committee of the National Institute of Allergies and Infectious Diseases (NIAID) in 1996-97.

Nabel is a 1975 magna cum laude graduate of Harvard University, where he remained for his graduate and medical study. He is a protégé of David Baltimore, Ph.D., who is now president of the California Institute of Technology and chairs the NIH AIDS Vaccine Research Committee.

AIDS vaccine setback

Many researchers interpreted an article, in the June 2 edition of the *New England Journal of Medicine* (NEJM), as a setback for at least one approach in developing an effective AIDS vaccine to prevent infection.

The article was on further developments in Australia. That nation began screening blood for HIV in 1985. Prior to that six surviving patients had become infected with what was later identified as a weakened mutant strain of the virus. The donor and five transfusion recipients have been followed closely.

They had not exhibited symptoms of infection, leading researchers to hope that an attenuated or weakened form of the virus might provoke an immune response from the body. That would be the basis for creating a protective vaccine.

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A scene from *Beefcake*

Roll 'em

by Jim Provenzano

Gay and lesbian cinema sure is getting athletic. What a feast of feisty films to find! Pick up a catalog for the 23rd annual San Francisco International Gay & Lesbian Film Festival (June 17-27) and get your tickets now, if you can!

Among Frameline's choice jock flicks are:

2 Seconds, (June 23, 8 p.m., Castro) about a competitive cyclist, and how almost winning totally changes her life as a courier addicted to wheeled speed. It's French Canadian to boot. Zut alors!

In the muscles o'love department, Thom Fitzgerald's *Beefcake* (June 24, 8:30 p.m. Castro) juicily,

sexily explodes with wit and hunky whimsy in this docudrama about Bob Mizer's early AMG days as the godfather of muscle magazines. His sown seeds paved the way for the decades of looksism and muscle fascism that permeate our culture, and the hundreds of closeted muscle mags that men too uptight to buy porno continue to buy, for the articles, doncha know. Nevertheless, I adore this film!! Return to the sweet days when just a toned body and a posing strap was hot enough to send you to jail.

Climb Against the Odds (June 20 1 p.m., Victoria) documents women mountain climbers and their struggle up Mt. McKinley in an arduous quest to bring awareness for breast cancer. (A long hazardous journey to prove a point about a disease? Don't get me started!) Olympia Dukakis narrates, so go!

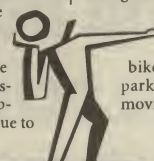
Kiss My Cleats (June 26, noon, Roxie) brings together six hot women's sports shorts, including *Women at the Gay Games Amsterdam* by Su Royle, and *Kiss My Cleats*, which both were shot at GGV. Basketball in women's lives comes under a life-affirming perspective in *Shooting Star*. *Sure Shot 22*, *The Catch*, and *Pre-Title IX Girl* offer women's perspectives on sports as well. (This, like so many others, is already sold out, and I didn't even get to see a screening, so I guess you could hang outside the box office and hope some cute dyke has mercy on you or gets stood up, otherwise, getting tickets to most of these events is like winning the lottery. Sure, people win, just not you.)

Screened before to sold-out houses, *Red Rain* (June 20, 7 p.m., Victoria) returns to the Bay Area. This powerful documentary of Gina "Boom Boom" Guidi, the female welterweight champion of the world, will quite simply knock you out. Also included is a sexy Canadian short about girl boxers, *Below the Belt*.

And while sports of a fatal kind are featured in this genre, I simply must recommend William Comstock's brilliant documentary *Sons of Hercules*, all about muscle men in skirts and the not-at-all subtly homoerotic history of gladiator flicks. If you think they're dumb, try them in the original Italian, where at least they sound like they know they're

dumb. Hunky muscle legends Reg Park, Steve Reeves, and Ed Fury are interviewed, in English.

But best of all, Frameline's offering free valet bicycle parking, putting to rest the age-old question, "Will my mountain bike still be locked to the parking meter after the movie's over?"



Sports
Complex

Sur la glace

Bay Area skater Jay Kobayashi was just one of dozens of openly gay and lesbian skaters who competed in Grenoble, France last month at the May 29-30 Mountain Cup Open. Although not billed as a gay event, "It might as well have been," said Atlanta skater Robert Weaver.

Many skaters hoped to recapture some of the competitive spirit that was tarnished by the sanctioning and medals controversy at Gay Games V in Amsterdam (and that's their opinion, not just mine). Due to disagreements and mutual blaming between Gay Games officials and the International Skating Union, figure skating was changed to an exhibition match with only honorary medals doled out.

Among the openly gay competitors were Antonio Conte of Fort Lauderdale, Garry Mallett of Los Angeles, John Richardson of Atlanta, and Laura Moore, who was featured with her partner in a film all about their first attempt at female paired figure skating at Gay Games IV in New York.

"The Mountain Cup gave us the chance to go back and actually compete internationally," said Kobayashi, a bronze medalist at the 1999 Adult Nationals. "For gay skaters, it's the chance to come together in camaraderie and get what we missed out on in Amsterdam."

Some queer skaters believe the Mountain Cup is a first step toward building up the reputation of gay events as sanctioned and officially accepted. Sanctions from all participating governing bodies and skating associations were obtained, proving that it's not as difficult as certain former Gay Games hosts made it out to be.

Some skaters believe the Gay Games V events have revealed a silver lining, bringing them together in a worldwide effort to prevent future mishaps. Congratulations to Jay and all the other skaters! ▼

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Homeless queer youth shelter meeting Mon.

by Cynthia Laird

Proponents of a queer youth shelter in the Castro area are holding a follow-up meeting this Monday, June 21 to discuss a model and plan of action for housing lesbian, gay, bisexual, and transgender (LGBT) young people in the area.

A June 7 meeting held by activists and others interested in helping with the issue went "really well," according to Tommi Aviccoli Mecca. A subsequent working group meeting took place Saturday, June 12, during which a consensus was reached that another temporary shelter for queer youth is unrealistic. A temporary shelter at Eureka Valley Recreation Center operated from mid-March to mid-May with Supervisor Leslie Katz and others calling it a success. However, Andrew Bertagnolli, who was part of both recent meetings, told the *Bay Area Reporter* that another temporary shelter is not realistic.

"We're looking for a more permanent solution," Bertagnolli said, "because of the uncertainty of the Van Ness site."

According to city officials, Larkin Street Youth Services was awarded the contract for a permanent youth shelter, however, the site has not been finalized. Bertagnolli said he's contacted numerous city officials and Larkin Street staff, but could not get a definite answer that an unoccupied building at 869 Ellis Street, between Van Ness and Polk streets, has been secured for the shelter. The 869 Ellis Street

location has been identified as a potential site, but Larkin Street staff stated no firm agreement has been reached between the agency and the current owner of the building.

The property is 7,000 to 8,000 square feet and has significant structural problems, primarily in terms of accessibility issues. According to the Department of Human Services, if an agreement cannot be worked out between Larkin Street and the building owner, the current contract will be void and a new contract would have to be negotiated for another location. As a result, there is no estimated date for the opening of the permanent youth shelter, which would have services for LGBT youth.

"We need to know more," Bertagnolli said. That includes information from the supervisors and he said the group would like to find a real estate agent to work with them in identifying potential sites in the Castro and Upper Market neighborhoods for a permanent queer youth shelter.

Aviccoli Mecca said that at the June 7 meeting, he saw neighbors who were "dead set" against the idea of a shelter in the area turned around. He said the June 21 meeting will be devoted to discussing an action plan for a youth shelter.

Laura Spanjian, an aide to Katz, said she expected to attend the meeting. ▼

The meeting starts at 7 p.m. at MCC-SF, 150 Eureka Street.

New erection in the Castro



The Castro community has a new place to go to post or find information about future events and other matters of concern. On Saturday, June 12, Supervisors Tom Ammiano (left) and Mark Leno (center, in the suit) joined Sister Dana Van Equity of the Sisters of Perpetual Indulgence (right) and Merchants of Upper Market and Castro organizer and Mr. Gay San Francisco 1999 Tom Basch to inaugurate a public information bulletin board in the parking lot on 18th Street behind Walgreens. Now anyone can post flyers without fear that neatness advocates will tear them down.

Juries convict teens in fatal gay-bashing

United Press International

Two teens face more than 30 years in prison each in the beating death of a gay man at West Palm Beach, Florida last year.

Two separate juries have convicted 17-year-old Bryan Donahue and 18-year-old Billy Dodge, ruling the beating was a hate crime because it was motivated by their hatred of gays.

They will be sentenced in September by Circuit Judge Harold Cohen. Prosecutors say the sentences could be lengthened by the hate crime element.

Donahue was convicted of second-degree murder and robbery as a hate crime and Dodge of third-degree murder as a hate crime.

Prosecutors say they kicked and beat 29-year-old Steven Goodereis as he walked down a street in West Palm Beach. They say both had been drinking.

Donahue told police Goodereis said he was "beautiful" and grabbed him. Donahue punched him and ran off to find Dodge.

Police said they returned and beat Goodereis to death in front of a convenience store.

The defense argued it was a case of self-defense. It took one jury just over an hour to convict Donahue, but the other jury took 3 1/2 hours to convict Dodge.

The two juries heard mostly the same testimony in the trial. ▼

Past Out

◀ page 10

fall of 1969, *Time* magazine profiled "The Homosexual in America" for a national cover story on the nascent gay movement.

Today, "Stonewall" is shorthand for a struggle that has mobilized gay people to action. For example, the protests that followed police raids on gay bathhouses in Toronto in 1981 are often called "the Canadian Stonewall." Other cities and countries also point to their own "Stonewall" moments. It almost doesn't matter who

threw the first rock on Christopher Street or who was involved in the fight. What matters is that the gay community interpreted events at the Stonewall Inn as revolutionary and used them to create a global gay political movement. ▼

David Bianco, M.A. is the author of *Modern Jewish History for Everyone*. He can be reached care of this publication or at DaveBianco@aol.com. For more Past Out, visit www.gay.com or www.planetout.com.

Vaccine Center

◀ page 25

But now, three of the six are developing signs of immunological damage. A viral load has become detectable and their CD4 counts are beginning to decline. It indicates that a weakened virus, while slower, is still deadly.

This "provides another cautionary note with respect to the use of live attenuated HIV strains as vaccines. If large populations of uninfected persons were given this virus, there would almost certainly be unacceptable risks," said

an accompanying editorial in the *NEJM*, written by Nabel and Kathleen L. Collins, MD, Ph.D., of the University of Michigan Medical Center.

HIV vaccines currently in clinical trials in the U.S. and overseas do not use live attenuated virus, they use a killed portion of the virus' outer shell to stimulate an immune response. There is little concern that these vaccines could lead to active HIV infection. But for that very reason, many question how effective they may be in stimulating an appropriate immune response strong enough to prevent infection. ▼

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LEGAL NOTICES

STATEMENT FILE NO. 231805

The following person(s) are doing business as, Stonewall Maintenance Company, 236 West Portal Avenue #240 San Francisco, Ca. 94127. This business is conducted by a limited partnership, signed Matthew J. McCabe. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 4/15/99. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 05/20/99.
MAY 27, JUNE 3, 10, 17, 1999

STATEMENT FILE NO. 231860

The following person(s) are doing business as, E-Central, 2358 Market Street San Francisco, Ca. 94114. This business is conducted by a general partnership, signed David Bach. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 5/1/99. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 05/20/99.
MAY 27, JUNE 3, 10, 17, 1999

STATEMENT FILE NO. 231816

The following person(s) are doing business as, Fazz Copy Services, 36 Lydia Avenue San Francisco, Ca. 94114. This business is conducted by an individual, signed Frank M. Yue. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 05/21/99. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 05/21/99.
MAY 27, JUNE 3, 10, 17, 1999

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO: FILE NO. 303642
In the Matter of the Application of William Do, For Change of Name. The application of William Do, for change of name, having been filed in court, and it appearing from said application that William Do has filed an application proposing that his name be changed to William Do Pham. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department X-4/206 on the 1st day of July, 1999, at 9:00 o'clock a.m., of said day to show cause why the application for change of name should not be granted.
MAY 27, JUNE 3, 10, 17, 1999

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME: FILE NO. 229995

The following person (persons) have abandoned the use of the fictitious business name known as: E-Central, 2358 Market Street San Francisco, Ca. 94114. The fictitious business name referred to above was filed in the County of San Francisco on: 3/19/99. This business was conducted by: an individual David M. Bach. This statement was filed with the County Clerk of San Francisco County on: 5/24/99.
MAY 27, JUNE 3, 10, 17, 1999

STATEMENT FILE NO. 232004

The following person(s) are doing business as, Black Beard, 1112 Howard Street-San Francisco, Ca. 94103. This business is conducted by an individual, signed Vincent E.J. Black. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 5/20/99. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 05/28/99.
JUNE 3, 10, 17, 24, 1999

STATEMENT FILE NO. 231976

The following person(s) are doing business as, Energy To Spare (ETS), 530-29th Avenue, San Francisco, Ca. 94121. This business is conducted by an individual, signed Phillip F. Schneider. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 5/27/97. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 05/27/99.
JUNE 3, 10, 17, 24, 1999

STATEMENT FILE NO. 231980

The following person(s) are doing business as, Daniel Castor Editions, LLC, 65 Hill Street, Unit A, San Francisco, Ca. 94110. This business is conducted by a limited liability company, signed Daniel Castor. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 5/03/99. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 05/27/99.

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JUNE 3, 10, 17, 24, 1999

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME: FILE NO. 0229756-00

The following person (persons) have abandoned the use of the fictitious business name known as: Daniel Castor Editions, 65 Hill Street, Unit A San Francisco, Ca. 94110. The fictitious business name referred to above was filed in the County of San Francisco on: 3/1/99. Name and Address of registrant: Robert Thompson, 2301 Vista Del Mar San Mateo, Ca. 94404, & Daniel Castor, 65 Hill Street, Unit A San Francisco, Ca. 94110. This business was conducted by: a General Partnership. This statement was filed with the County Clerk of San Francisco County on: 5/27/99.
JUNE 3, 10, 17, 24, 1999

STATEMENT FILE NO. 232046

The following person(s) are doing business as, Storyline Productions, 930 Pierce Street, San Francisco, Ca. 94115. This business is conducted by a general partnership, signed Daniel Bruce Geller, 930 Pierce Street, San Francisco, Ca. 94115, & Marshall Jay Elsen, 665 Roble Avenue #1 Menlo Park, Ca. 94025. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 6/1/99. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 06/01/99.
JUNE 3, 10, 17, 24, 1999

STATEMENT FILE NO. 232047

The following person(s) are doing business as, Geller/Goldfine Productions, 930 Pierce Street, San Francisco, Ca. 94115. This business is conducted by a general partnership, signed Daniel Bruce Geller, 930 Pierce Street, San Francisco, Ca. 94115, & Dayna Lyn Goldfine, 930 Pierce Street, San Francisco, Ca. 94115. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 6/1/99. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 06/01/99.
JUNE 3, 10, 17, 24, 1999

STATEMENT FILE NO. 232105

The following person(s) are doing business as, Insanity Entertainment, Kiska Rd. San Francisco, Ca. 94124. This business is conducted by an individual, signed Roderick Whitley. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 06/03/99. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 06/02/99.
JUNE 10, 17, 24, JULY 1, 1999

STATEMENT FILE NO. 231056

The following person(s) are doing business as, Arkadia International Consulting, 125 Belvedere Street #4, San Francisco, Ca. 94117. This business is conducted by an individual, signed Vincent P. Donovan. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 04/23/99.
JUNE 10, 17, 24, JULY 1, 1999

STATEMENT FILE NO. 232131

The following person(s) are doing business as, American Institute Of Musical Studies-Travel Dept, 3403-A Cesar Chavez, San Francisco, Ca. 94110. This business is conducted by an individual, signed Michael A. Baird. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 04/30/99. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 04/30/99.
JUNE 10, 17, 24, JULY 1, 1999

STATEMENT FILE NO. 231702

The following person(s) are doing business as, 1. Daddy L. 2. Nightcruiser, 4111-18th Street, #9, San Francisco, Ca. 94114. This business is conducted by a corporation, signed DL Media, Inc. (CA). The registrant(s) commenced to transact business under the above listed fictitious business name or names on 01/01/99. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 05/18/99.
JUNE 10, 17, 24, JULY 1, 1999

STATEMENT FILE NO. 232060

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GM has 2BR/2story home to share w/same. References a must. Rent \$770.00+Utilities. Call 415-285-0861 for detailed message. **E26**

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LEGAL NOTICES

STATEMENT FILE NO. 232310

The following person(s) are doing business as, WarrantyNow, LeasingNow, 123 Townsend Street Ste. #550 San Francisco, Ca. 94107. This business is conducted by a corporation, signed Ronald Goendorp. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 06/01/99. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 06/10/99.
JUNE 17, 24, JULY 1, 8, 1999

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THE AIDS MEMORIAL
QUILT

ACCOUNTING ASSISTANT

NAMES Project AIDS Memorial Quilt. Individual sought to join energetic, committed and diverse staff. Resp. include processing accounts payable/receivable, including coding and data entry, recon. of general ledger accts., and maintenance of support documentation. Requirements: Knowledge of Excel, Word and 10-key by touch. Great Plains Software experience useful. Salary \$28-30K DOE plus benefits. Submit resume with cover letter to: NAMES Project Foundation, 310 Townsend St., Ste. #310, San Francisco, CA 94107 or fax to 415-882-6200. Attn: Accounting Assistant Search. NO PHONE CALLS.

INDIVIDUAL GIVING MANAGER

NAMES Project AIDS Memorial Quilt: Individual sought to join energetic and diverse staff. Primarily responsible for oversight of direct mail/membership, major gifts program, donor database, and other revenue-generating projects. Must take initiative, be creative, handle multiple projects and work effectively with a variety of constituents. Salary: high 20's - low 30's. DOE. Submit resume with cover letter to: NAMES Project Foundation, 310 Townsend St., Ste. #310, San Francisco, CA 94107 Attn: Individual Giving Manager Search. People of color, women, sexual minorities and people with disabilities are strongly encouraged to apply.

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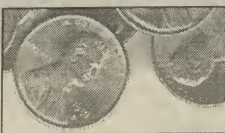
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LEGAL NOTICES

The following person(s) are doing business as, Massimo Chiselli Design Studio, 414 Mason Street, Suite #602, San Francisco, Ca. 94102. This business is conducted by an individual, signed Massimo Brett Chiselli. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 06/01/99. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 06/02/99. JUNE 10, 17, 24, JULY 1, 1999

STATEMENT FILE NO. 232110
The following person(s) are doing business as, 1) Ali Baba 2) Ali Baba Express 3) La Shish, 1950 Innes Avenue, San Francisco, Ca. 94124. This business is conducted by a general partnership, signed Taghreed E. Kishok. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 06/02/99. JUNE 10, 17, 24, JULY 1, 1999

STATEMENT FILE NO. 232108
The following person(s) are doing business as, New World Moving Company, 2045 San Jose Avenue, San Francisco, Ca. 94122. This business is conducted by an individual, signed Zhi Qing Yu. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 06/02/99. JUNE 10, 17, 24, JULY 1, 1999

STATEMENT FILE NO. 232166
The following person(s) are doing business as, Akshaya Realty, 1855 Mission Street #265, San Francisco, Ca. 94103. This business is conducted by an individual, signed Mohan Roy Nair. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 06/04/99. JUNE 10, 17, 24, JULY 1, 1999

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E25

LEGAL
NOTICES

STATEMENT FILE NO. 232335

The following person(s) are doing business as, Zhen Wa Co. 158 Laura Street, San Francisco, Ca. 94112. This business is conducted by an individual, signed Zhu, Zhen Hu. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 6/10/99. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 06/10/99.
JUNE 17, 24, JULY 1, 8 1999

STATEMENT FILE NO. 231059

The following person(s) are doing business as, Famous Car Sales. 616 Rutland Street, San Francisco, Ca. 94134. This business is conducted by an individual, signed Santana, Demetrius Robinson. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 4/23/99. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 04/23/99.
JUNE 17, 24, JULY 1, 8 1999

STATEMENT FILE NO. 231491

The following person(s) are doing business as, Renegade Resources. 757 Capp Street, San Francisco, Ca. 94110. This business is conducted by an individual, signed Timothy Pacalido. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 5/11/99. The statement was filed with the County Clerk of the City and County of San Francisco, CA on 05/11/99.
JUNE 17, 24, JULY 1, 8 1999

IN THE SUPERIOR COURT OF
THE STATE OF CALIFORNIA IN
AND FOR THE COUNTY OF SAN
FRANCISCO: FILE NO: 304167

In the Matter of the Application of
Lawrence Irvin Tipton. For Change of
Name. The application of Lawrence Irvin
Tipton, for change of name, having been
filed in court, and it appearing from said
application that Lawrence Irvin Tipton has
filed an application proposing that his
name be changed to John V. Wood. Now
therefore, It is hereby ordered and direct-
ed, that all persons interested in said mat-
ter do appear before this Court in depart-
ment X-4/206 on the 29th day of
July, 1999, at 9:00 o'clock am., of said day
to show cause why the application for change
of name should not be granted.
JUNE 17, 24, JULY 1, 8 1999

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Please read this information before you start taking COMBIVIR (pronounced KOM-bi-veer). Staying informed will help you to work more closely with your doctor and healthcare team to determine what is best for you. Remember, this information does not take the place of careful discussion with your healthcare provider. You should remain under a doctor's care when using COMBIVIR and should not change or stop treatment without first talking with your healthcare provider.

What is COMBIVIR?

COMBIVIR is the brand name of a tablet that combines EPIVIR® Tablets (lamivudine tablets) [3TC] and RETROVIR® (zidovudine) Tablets [AZT], two drugs which are used to treat HIV (human immunodeficiency virus). HIV is the virus that causes AIDS (acquired immune deficiency syndrome).

How does COMBIVIR work?

COMBIVIR is a combination of lamivudine (la-MIV-u-deen) and zidovudine (zi-DOHV-u-deen), two medicines (nucleoside analogues) that slow down the replication of the HIV virus. This can reduce the virus' ability to infect new cells. It may help lower the amount of HIV in your body (called "viral load") and raise your CD4 (T) cell count. Lamivudine plus zidovudine when used together can have stronger (synergistic) effects against the virus. COMBIVIR is a convenient way of taking lamivudine and zidovudine. COMBIVIR should usually be taken with other anti-HIV therapy.

Will COMBIVIR work the same as EPIVIR and RETROVIR taken together?

Yes, taking one COMBIVIR Tablet twice a day is the same as taking one EPIVIR 150 mg Tablet twice a day and either two RETROVIR 100 mg Capsules three times a day or one RETROVIR 300 mg Tablet twice a day.

How should I take COMBIVIR?

Take COMBIVIR as your doctor prescribes it. The recommended dose is one COMBIVIR Tablet orally two times a day, with or without food. To help make sure you will benefit from COMBIVIR, you must not skip doses or take "drug holidays."

What should I do if I miss a dose of COMBIVIR?

If you miss a dose by more than 4 hours, wait and then take the next dose at the regularly scheduled time. However, if you miss a dose by less than 4 hours, take your missed dose immediately. Then take your next dose at the regularly scheduled time. Do not take more or less than your prescribed dose of COMBIVIR at any one time.

Does COMBIVIR cure HIV infection or AIDS?

No, there is not a cure for HIV infection or AIDS. People taking COMBIVIR may still develop infections or other illnesses associated with HIV. Because of this, it is very important to remain under the care of a healthcare provider. Use of lamivudine plus zidovudine has been shown to help patients with HIV infection stay healthy and live longer.

Does COMBIVIR reduce the risk of passing HIV to others?

No, COMBIVIR, as well as other HIV medications, has not been shown to reduce the risk of passing HIV to others through sexual contact or blood contamination.

Who should not take COMBIVIR?

You should not take COMBIVIR if you have had a serious allergic reaction to either lamivudine or zidovudine.

Do not take COMBIVIR at the same time as EPIVIR or RETROVIR because they also contain lamivudine and zidovudine.

Individual dosing with EPIVIR plus RETROVIR, rather than COMBIVIR, should be considered for:

- A child under 12 years of age.
- A patient who weighs less than 110 pounds.
- Anyone who requires dosage adjustments due to drug side effects or poor kidney function.

What medical problems or conditions should I discuss with my healthcare provider?

Talk to your healthcare provider if:

- You are pregnant or if you become pregnant while taking COMBIVIR® (lamivudine 150 mg/zidovudine 300 mg) Tablets. Ask your doctor about enrolling you in the Antiretroviral Pregnancy Registry: 1-800-258-4263.
- You are breastfeeding. Mothers infected with HIV should not breastfeed their infants because HIV is present in breast milk.

Also talk to your doctor about:

- Problems with your blood counts.
- Problems with your muscles.
- Problems with your kidneys.
- Problems with your liver, especially if you have mild or moderate liver disease, such as hepatitis.

Can COMBIVIR be taken with other medications?

Yes, COMBIVIR can be taken with most medications, including most anti-HIV drugs. Be sure to tell your healthcare provider about all medications, over-the-counter or prescription, that you are taking.

What are the possible side effects of COMBIVIR?

Do not rely on this summary alone for information about side effects. Your healthcare provider can discuss with you a more complete list of side effects that may be relevant to you.

The safety of COMBIVIR is not expected to be different from the safety of EPIVIR and RETROVIR given separately.

In clinical studies of lamivudine plus zidovudine, side effects occurring in 5% or more of patients included: muscle and joint pain, headache, nausea, weakness and fatigue, nasal symptoms, cough, diarrhea, nausea and vomiting, neuropathy, trouble sleeping, fever or chills, loss of appetite, dizziness, abdominal pain or cramps, depression, skin rashes, and indigestion.

It's important to know that serious side effects can occur with COMBIVIR, such as a decrease in red and white blood cells and muscle damage. A buildup of lactic acid and an enlarged liver, including fatal cases, have been reported rarely with some HIV drugs, including nucleoside analogues.

For HIV-infected individuals, periodic blood tests are recommended. If certain changes occur in your laboratory results while you are taking COMBIVIR, particularly if you become anemic or if your white blood cell count falls too low, your medication may need to be adjusted; your doctor may prescribe EPIVIR plus RETROVIR separately in place of COMBIVIR.

Tell your doctor promptly about any side effects or other unusual symptoms you may experience.

Other Information

This medication is prescribed for a particular condition. Do not use it for any other condition or give it to anybody else. Keep COMBIVIR and all medicines out of the reach of children.

Like most prescription drugs, lamivudine and zidovudine were required to be tested on animals before they were allowed for human use. In animal studies with doses much higher than those used in humans, zidovudine was associated with vaginal tumors. Your healthcare provider can tell you more about how drugs are tested on animals and what the results of these tests may mean about safety for you.

How should I store COMBIVIR Tablets?

COMBIVIR Tablets may be stored at room temperature and do not require refrigeration.

This provides a summary of information about COMBIVIR. If you have any questions or concerns about COMBIVIR or HIV, talk to your healthcare provider.



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Celebrating gay life in shorts
Sampling a smorgasboard of short films at
SF International Lesbian/Gay Film Festival.
page 40

States of undress
'Sons of Hercules'
strut about in loincloths.
page 40



Fool's 'Rheingold'
SFO's opening 'Ring'
cycle underwhelms.
page 37



ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 29 • No. 24 • 17 June 1999

Fresh blood

New films, filmmakers invigorate SFILGFF

by Gary Morris

The proportion of successes to stinkers is reassuringly high in this year's San Francisco International Lesbian and Gay Film Festival (SFILGFF), higher than in recent memory. The best features — *Show Me Love*, *Spin the Bottle*, *Desperate Acquaintances*, *Head On*, *Manly Love*, *Sitcom*, *Miguel/Michelle*, among others — seem to answer, consciously or not, a number of lingering criticisms of the fest. These include complaints that the acceptance ratio (approaching half the submissions) is too high, tilting like some other large local fests toward quantity over quality, and that there are too few films made by or dealing with women, whether gay, straight, bi, or trans.

Speculation on why this year should offer a richer selection — and, it would seem, more films by and about women — than in previous years is undoubtedly futile, but let's indulge anyway. Perhaps it's the millennium that's driving good writers to their computers and directors to their megaphones. Or maybe it's age; even the tightest closet doors eventually age and splinter, making a graceful exit increasingly easy as time goes on. And an open closet door surely

page 48 ►



Julian Garner as Sean and Alex Dimitriades as Ari as they discover each other in Ana Kokkinos' *Head On*

Babes watching babes

Dyke flicks to watch out for in SFILGFF

by Erin Blackwell

No matter what I write here, you're still going to hightail it to the Castro, Roxie, and Victoria Theatres, right? Otherwise, my inkjets are sealed. It's too great a burden, this making and breaking of fragile dyke egos. Besides, everybody knows the real point of the San Francisco International Lesbian and Gay Film Festival isn't to watch films — it's to watch babes. And possibly even have babes watch you! Think about the possible permutations. Meanwhile, feel free to use the following as a crib sheet.

Sadie Benning's *Flat Is Beautiful* (Sat., June 26) is the most "graphic" film in the festival. The poetic prodigy of pixelvision's first language is film; she uses frame-by-frame pictographs like a secret code. As if that weren't semiological enough, she likes framing shots of dilapidated facades so they read as signs. In this 50-minute gem, even the human's faces are drawn on, as Benning introduces the anachronism of masks into her videocam world.

Flat is therefore equally applicable to the surface of the screen, the sides of buildings and faces — and the quality of affect the characters experience. Taylor,

page 42 ►



Rebecca Liljeberg and Alexandra Dahlstrom in *Show Me Love*

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NEW YORK JAILY NEWS

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by Roberto Friedman
and Gayleen Cuisine

Welcome to a boy's own Hell Month—you probably know it as Gay Pride Month. The number of Pride performances and events truly boggles the queer mind. It seems that everybody who's gay needs to demonstrate that fact in some artistic way in June. Major publishers deluge us with their "big" gay books, because, as we all know, queer people don't read during any other month of the year. And of course there's the film fest, where we're always amused to see boys and girls queue up in alternating lines, as if we were back in 5th grade Sex Ed class, gaping at educational films about our reproductive organs.

Everyone tries to get a finger in the Pride pie. We were surprised to receive a press release from another weekly newspaper, informing us they were the "official print sponsors" of the Pride fest. Several phone calls revealed that this was a bit of an overstatement: that paper will fold in a Pride guide, but not the "official" Pride Guide. Meanwhile, every filmmaker who has a short in the festival has called to beg for coverage. There are only two criteria we can possibly employ in this situation: 1) Is said filmmaker cute? 2) Is he available? (We know irony dies on the page, but before those outraged letters come pouring in: we're kidding!) Maybe Gay Pride Month has become overdetermined. As for us,



Out There

we have so much Gay Pride, we border on Gay Arrogance. But here are two events that shouldn't get lost in the Pride Month shuffle:

SF poet, critic and writer **Steve Abbott** wrote a weekly column for the *Sentinel* back in the '80s that inspired young us to dip a toe into the deep waters of gay journalism. Abbott, hugely influential in the SF queer literary scene, died of AIDS in '92. His daughter **Alysia Abbott** will read from his work, as well as from essays and letters that she has compiled into a website in his honor, steveabbott.com, on Sunday, June 20 at 3:30 p.m. at A Different Light Bookstore (489 Castro). That's a nifty confluence of Father's Day and the onset of Gay Pride Week.

Alysia tells Out There that putting together the online memoir has been cathartic. She also admits that as a teenager living in the Haight, she was embarrassed, as teenagers will be, by her father. She did sometimes borrow his clothes (remember the '80s, when girls dressed like boys?). And she fondly recalls Steve taking her to the One World poetry conference in Amsterdam in '83, meeting poet **Richard Brautigan**, having tea with novelist **William Burroughs**, seeing mother of punk **Nina Hagen** in concert. We think those sound like the doings of a cool parent.

Speaking of cool daddies, there will be quite a celebration of poet, filmmaker and visionary **James Broughton's** life on Saturday, June 26 from 1-4 p.m. at the San Francisco Art Institute, 800

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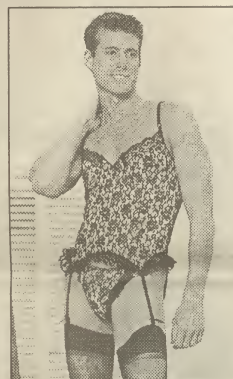
"A mix between modern dance, a rock concert, and a trip to the circus"

—Evening Magazine



Steve Abbott with Alysia Abbott

Chestnut St. (Doors open at noon.) Some of Broughton's films will be screened; **Lou Harrison** has composed a special piece for the occasion; and a few people who knew him well will speak. For more information, call **Jack Foley** at (510) 532-3737.



From the Apres Noir catalog

Finally, when better than a day in June to leaf through the *Apres Noir* catalog of fine lingerie for men? We're pleased to note that the models captured lounging around in the catalog's Coquette Basque & Panty set or the Melissa Garter Belt and Panty, not to mention in assorted waspies, camisoles and peignoirs, are big, beefy boys, and that you can order, say, the Au-Pair Panties in sizes S-XXL. As our art director, androgynous rock star/lingerie maven **Adrian Roberts**, says, "After all, not every guy can fit perfectly into a Size 6, like me!"

Alice For a Day!

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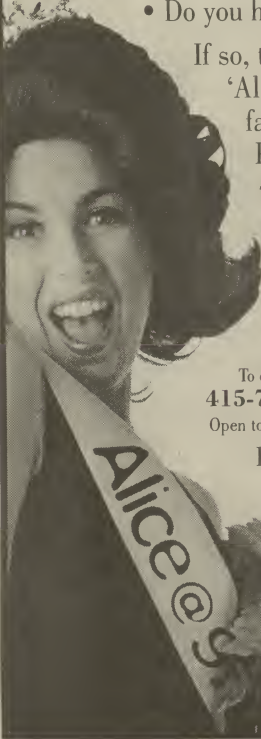
If so, then you have what it takes to be 'Alice For a Day' and reign over Alice's fabulous float in the San Francisco Pride Parade on Sunday, June 27th.

The Alice For a Day pageant competition, hosted by Sterling James, will be held at Harvey's, at 500 Castro Street, Tuesday, June 22nd from 8pm-10pm. The Alice For a Day will be chosen by a panel of judges along with 2 'Alices in Waiting' to preside and ride on Alice's float. Qualities we're looking for include: Attitude, Creative Gown and Regalia, Originality, and Diva-like Presence.

To compete in the pageant call **Domenica at Alice at 415-765-4045** to reserve your place in the pageant competition. Open to both men and women, of course. Entries are limited.

Listen to Alice @ 97.3 for more details.

Alice
@ 97.3



Pulp operas

Two shows at Josie's

by Richard Dodds

Soap operas and pulp novels are kissing cousins, and for one more week, gay parodies of both genres will be smooching at Josie's Cabaret.

On Tuesday and Wednesday, *The Duboce Triangle* and *Senator Swish* will give their final performances back to back, and while they are presented by separate troupes (and the room is cleared between shows), they form a fitting double bill of silliness.

The Duboce Triangle, the soap opera satire presented by the Half Baked Players, is made up of four different episodes by four local writers. Featuring the same cast of randy characters, each weekly installment is meant to stand on its own. Garret Jon Groenveld got the ball rolling, and Dean Backus and Prince Gomolvilas provided subsequent sticky wickets for the characters to negotiate. Doug Holsclaw will add the fourth point to this *Triangle* on Tuesday and Wednesday.

I caught the second installment, Backus' *Can I See Your Briefs?*, which involved the characters in a murder trial. The 60-minute script drew an ample response, a case perhaps more of high spirits than deep wit carrying along the packed house. There were clever moments in Backus' script, such as when a businessman declares, "Money can't buy happiness, but it can suck you off till you giggle," but I was disappointed that characters and their situations didn't feel rooted in San Francisco. John Morace's lively direction found some of its own laughs.

How Holsclaw will handle his assignment is yet to be seen, but there is predicting how the cast —

the production's primary constant — will deliver the new dialogue. The predictions are good, at least in the following cases.

There is an appealing Stockard Channing quirkiness to Nancy Maloney's work as a glamorous martini-swilling psychologist/cosmetic surgeon. P.A. Cooley does an amusing drama-queen turn as a sinister uncle, and Philip Schaff has fun burlesquing soap-opera good looks and manner. Kenny Neal Shults, as a naïf accused of murder, tinges his gently comic performance with sweetness. And here's hoping that Michael Lopez's character is still drinking heavily in the final episode, for his manic drunk scenes were mini-showstoppers.

Swish hit

After a cyclonic clean-up by the Josie's staff, a new audience arrives for the second show. Unlike *The Duboce Triangle*, the script to *Senator Swish* is meant to stay the same each week. But judging from the frequent laugh-stifling reactions of the Hot Pants Homo Players, interpretations must be subject to change.

Written and directed by F. Allen Sawyer (*Gross Indulgences: The Trials of Liberace*), *Senator Swish* adopts the overheated style of panting romance novels in which euphemism is everything. "His manhood struggled against its denim prison," is a typical bit of narration that the characters voice along with their dialogue. It all makes for a good deal of fun, said the critic with a devilish chuckle.

In the tale of Washington backrooms and closets, an aspiring senator finds himself unexpectedly drawn to his fiancée's comely brother. The affair that ensues threatens his career until a



Otis Morgan and Jason Scott Buro in *Senator Swish*

twist straightens everything out in a queer sort of way.

As the would-be senator, Jason Scott Buro has an amusingly conflicted earnestness, while Otis Morgan displays considerable comic agility as the object of his affections. Deena Davenport scores some big laughs with her often-unexpected line readings as the politician's intended, and Trauma Flintstone offers a hilariously unctuous portrait of a Washington wheeler-dealer. In a couple of other roles, Jeff Winck doesn't project quite the comic flair of his compatriots.

Sex is suggested in broadly drawn simulations, yet at least a hint of heat is generated in the pantomimes. Or so it seemed to me, said the critic with a frustrated sigh. ▼

The Duboce Triangle and *Senator Swish* will have final performances June 22-23 at 8 and 9:30 p.m., respectively, at Josie's Cabaret. By separate admission, tickets are \$10. Call 861-7933.

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Irish stock

'Stones in His Pocket'

by Richard Dodds

Clichés are the currency of *Stones in His Pocket*, a play that doesn't mind employing stereotypes to debunk other stereotypes. Ireland and its people are in the spotlight in both a Hollywood fantasy version and a behind-the-scenes reality that may be a bit of a fantasy itself.

Marie Jones' appealing new play, having its American premiere at the Magic Theatre, was quickly added to the Magic schedule (bumping the Marquis de Sade and *Quills* to the coming season), and it's easy to see why. A workshop production of the play was a popular offering at the theater's recent Festival of Irish Women Playwrights, and a cast was already in place. That there are only two actors in the cast actually makes this asset all the more valuable.

Kurt Reinhardt and Mark Phillips primarily play Charlie and Jake, a pair of small-town Irishmen cast as extras in a big-budget Hollywood movie. Secondly, they play a glamorous movie star, the director and his assistants, and various other townsfolk in both the past and in the present. And they shuttle between



Mark Phillips in 'Stones'

their characters in no more than the blink of an eye, with a change in posture, expression, and voice as the only signal in Kent Nicholson's finely tuned production.

It takes a few moments to grasp what the performers are up to, but once done, it is a treat to watch Reinhardt and Phillips create a world and populate it. Mostly, the world is the movie set, where Charlie and Jake arrive each morning to portray Hollywood's version of simple Irish stock. They know it's all bogus,

page 39 ►

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'His Way'

by Jim Van Buskirk

The elegant Theatre on the Square, originally an Elks meeting hall, has hosted such hit shows as *Torch Song Trilogy*, *Forever Tango*, and *Gross Indecency*, and famous headliners like Yma Sumac, Mickey Rooney, and Dame Edna. Somehow, the 750-seat Mediterranean-Gothic-style space seems a perfect venue for *His Way: A Tribute to the Man and His Music*, written and performed by Ron Hawking.

I confess that I'm not a big Frank Sinatra fan. I was never able to separate the man from his music. So I had few expectations of this show, direct from an eight-month run in Chicago. The concept is straightforward: Ron Hawking "in my own voice and style" sings songs made famous by Sinatra. Handsomely attired in basic black tie, he bears a passing resemblance to Sinatra, especially when sporting the trademark fedora. Hawking appears cool, confident and comfortable, capturing



Ron Hawking

many of his idol's phrasings and mannerisms, even if he lacks the charisma of "Ole Blue Eyes." An extremely polished performer with a self-assured stage presence and pleasant voice, he seeks to serve as the "musical messenger" to a "wonderful library of music."

And the music, as might be expected, is indeed marvelous. Clas-

sic American songs by such composers as Porter, Gershwin, Arlen, Sammy Cahn, and Jimmy van Heusen include "Come Fly With Me," "Witchcraft," "Autumn in New York" and, of course, a rousing "New York, New York." Subtle word changes mar "This Lady is a Tramp" and "He Did It His Way." In 1953, Sinatra won an Academy Award for *From Here to Eternity*; a medley pays homage to some of the 60 other films he made: *Three Coins in the Fountain*, *Tender Trap*, *All the Way*, and *Young at Heart*.

The first-rate orchestrations are by conductor Bill Rogers, who previously performed with (the real) Frank Sinatra as a bass trombonist. But the 14-piece "His Way Orchestra" is way overamplified, especially the brass section. Perhaps that is to accommodate the target audience, who may be losing their hearing. The show's resemblance to a Las Vegas act begins with Hawking repeatedly addressing the crowd as "ladies and gentlemen" and continues with

page 44 ►

Swingers

'Key West' at NCTC

by Richard Dodds

In *Key West*, just a spoonful of medicine helps the sugar go down. At least that seems to be playwright Jack Heifner's prescription in his comedy at the New Conservatory Theatre Center.

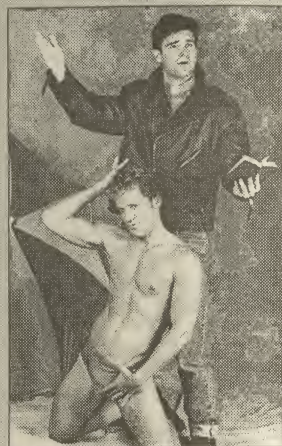
Sex, booze, naked go-go boys, and virgins who like older men are there for our visceral enjoyment, but after 90 minutes or so of this, we must take our castor oil. The frivolity comes to a screeching halt as we hear a lecture on the perils of hedonism, the brevity of beauty, and the dangers of casual sex.

Heifner is trying to have it both ways in his new comedy, providing audience-pleasing sights and situations, and then letting himself off the hook for being a party to such shallow entertainment. The meat of his message has merit, but it is so awkwardly incorporated that its impact is scant. Like schoolchildren, we dutifully listen with mock-solemn faces before we're sent running back to the playground where nothing has changed.

The playground is a "clothing optional" gay resort in Key West where a couple of friends in their 40s (George Quick and Joseph Leonardi) have returned to see if the fun they once had there can be recaptured. We catch sight of the answer even before we have figured out what the question is going to be.

As the lights come up on the patio shared by two guest cabins, the focus is on a buffed, tan, and naked body sprawled in a chaise lounge. It is a happy-go-lucky Swedish go-go boy (Steve Garland)

page 53 ►

Steve Garland, Chris Pflueger in *Key West*

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Wagner with damp sticks

SF Opera's 'Ring' cycle begins

by Stephanie von Buchau

As I embark on my first official review as the B.A.R.'s opera critic, I am reminded that music critics are supposed to be cool, Olympian, detached and objective. I've never seen the stone tablets on which these rules are etched, but in 53 years of operagoing, I have learned one thing: The only objective critic is a dead critic.

How else to explain that, while the majority of listeners to San Francisco Opera's first two installments of Richard Wagner's *Der Ring des Nibelungen* cheered themselves hoarse, I felt like the 13th guest at a birthday party offering only a dozen pieces of cake? Does that mean I hated it? Of course not. If you love Wagner—even if his *Ring* is not your favorite work; *Parsifal* is mine—you can't help but have a good time when Donald Runnicles is conducting.

Something went wrong the night of the first *Das Rheingold* (June 9), a kind of mental lethargy, even though the performance clocked in ten minutes under the stated running time. The opening E-flat was too loud, ensemble tended to be raggedy, the strings were thin, and the brass developed lip problems after the first hour. But *Die Walküre* (June 10) surged with energy, flexibility, big-boned phrasing and visceral (if not sexual) excitement.

SFO's left-handed Scot won his job as music director when he led an incendiary *Ring* here in 1990. We should not forget, however, that Runnicles' Brünnhilde was Hildegard Behrens, which is like having Barry Bonds in all three outfield spots. The downside of Runnicles' 1990 *Walküre*, which surfaced again last week, was its lack of sensuality. This is not because the conductor is a dour Scot, but entirely because of the singers. You can't light a fire with damp sticks.

Opera singing should be compounded of three elements: a voice that does not have to be beautiful (i.e. Maria Callas), but which must be steered by musicianship and a strong technique; stage presence, personality and looks (if you are thinking "movie star," check page 13 of the *Walküre* program, where Birgit Nilsson, who could stop a clock in real life, appears majestically, terrifyingly sexy at age 63); and projection, communication, star quality (all euphemisms for "soul"). No singer is perfect, and discriminating listeners learn that they may have to sacrifice passion for Ruth Ann Swenson's flawless technique, or eschew a creamy, attractive sound in order to appreciate Astrid Varnay's penetrating intelligence.

The Sopranos

The problem with Wagner is that, though the roles are heavily weighted towards spiritual intensity, the music is so hard to sing that when we hear it delivered accurately and with tonal sheen, we tend to ignore the fact that the delivery may also be prosaic, even dull. And that is my problem, with a few notable exceptions (I can hardly wait to hear Gary Rideout's Mime in *Siegfried*), with the first two operas of SFO's *Ring*. Deborah Voigt (Sieglinde) and Jane Eaglen (Brünnhilde) have major international voices. Their clean-

limbed sopranos cut through the heaviest orchestration, and both are blessed with easy top notes. (Voigt's "O hehrstes Wunder!" was in the Leonie Rysanek mold.)

Yet, and it is that "yet" that spoiled the party for me, there is not a glimmer of that demented, over-the-top emotionalism that made Wagner sung live by Nilsson, Rysanek, Regine Crespin, Eva Marton and Rita Hunter such a gloriously "damp" experience. Mark Baker's Siegmund, though vocalized better than anything he has done for us before, added nothing to the erotic experience of *Walküre*'s Act One. "Bear"-lovers may think he is hot stuff, but come on, the War Memorial has witnessed Jon Vickers, James King, Jess Thomas, even Peter Hofmann as Siegmund; Baker is not in that class.

Then there is James Morris' perplexing Wotan. Like Plácido Domingo, Morris is one of those infuriating artists so blessed with

natural talent that half the time he gets away with phoning in the performance. I don't think he can even spell "spiritual intensity." He's so tall and good-looking and the voice itself is so rich and distinctive that it is easy to forget that he has only two singing styles these days: loud and hectoring, or soft and unsupported. As he whispered his way through Wotan's tender farewell, something I'm sure many found "sensitive," Ethel Merman kept popping into my Eustachian tubes, crying, "Sing out, Louise!"

Let's you think I am making up this stuff about "spiritual intensity," Act Two of *Walküre* includes a tense scene between Wotan and his wife, Fricka. Before supertitles, Fricka was dismissed as merely a wifely nag. Now that we can understand her lawyerlike arguments against adultery and incest, we realize that she is right, even though she drives us (and Wotan)

page 53 ►



Tenor Mark Baker and soprano Deborah Voigt in *Die Walküre*

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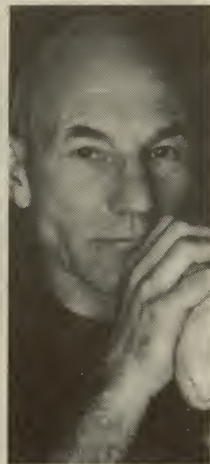
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and then she said, "How much more crap can you fit into this place?" And I said, "Bitch" and walked away.



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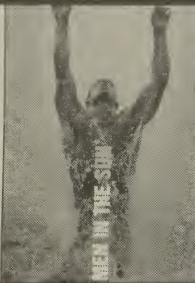
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Caught 'Red'-handed

'The Red Violin' opens at the Clay

by Tim Pfaff

Despite its intention to chronicle the journey of an exemplary musical instrument across three centuries and as many continents, *The Red Violin* is at its most acute when it considers the fate of a great stringed instrument today. Francois Girard's art film, which opens at the Clay on Friday, sounds its truest notes in its depiction of the mindless, runaway greed that afflicts today's rare-instrument marketplace. It's a world in which investors, not musicians, make off with the goods, and the people with the ability to make instruments sing — to do what they were created to do — at best sign away their careers to acquire the means to ply their art and, at dispiriting worst, watch in mute agony as the means to high artistic ends are shuffled off to vaults for safe-keeping.

That we, more than the instruments themselves, are the prisoners of our collective greed is the grim moral of this film. Its other messages are harder to discern through the thick tapestry of high-budget filmmaking that covers what appears to be a scramble of artistic intentions. It's interesting that the film's local run overlaps the revival of San Francisco Opera's *Ring* cycle, in which another powerful parable about greed gets hog-tied in a Gordian knot of artistic intentions at cross-purposes.

While it would be overreaching to impute greed to Girard himself, it's also interesting to note the effect of a big budget on his work. His previous film on a musical subject, the far more modest *Thirty-two Short Films about Glenn Gould* of 1994, was a haunting, thought-provoking study of genius, its roots and its consequences. *The Red Violin*, while vastly grander, is also far



Jason Flemyng and Greta Scacchi in *The Red Violin*

more diffuse, only intermittently grabbing in its drive to be a sweeping human saga — even if its protagonist is a block of wood with exposed guts.

God knows the film tries. It recreates with near-Merchant-Ivory opulence the Cremona in which Nicola Bussotti builds the great violin of his career, dedicating it to his pregnant wife Anna and their expected son, the musician of their collective dream; the Austrian monastery and Viennese court to which it is transported at some unspecified time after Bussotti's wife dies in the subject pregnancy; the Oxford in which the Paganini-like virtuoso Frederick Pope plays it as audiences swoon (and naked ladies, his muses, twine themselves around him as he, um, practices); the Shanghai where Pope's other muse, an opium-administering Chinese servant, returns after the maestro's suicide, and the violin narrowly survives Mao's Cultural Revolution; and Duval's, the Montreal auction house where "the violin known as 'The Red Violin'" finds itself in the most ruthless hands of all: those of the in-

strument specialists and traders.

Fiddle futures

The film has no end of trouble overcoming the patina of costume drama and the heavy tread of Really Serious Message Here, Folks. The time and place frames are stitched together with a heavy-handed but ultimately risible tarot card reading by Anna's nurse, the unrelievedly dour Cesca — who, we slowly find out, is really reading the future of the fiddle. But what keeps the film on track are the frequent cuts to the high-drama (read: high finance) scene at Duval's — where, remarkably, the virtuosos, the Chinese and even the monks are still, at least peripherally, in the running.

My personal favorite moment in the film is a short scene in which three present-day Catholics of the collar — presumably heirs to the monastic lineage to which old Red was first bequeathed — are huddled around a phone connecting them to their bidding representative at the Montreal auction. When the honcho collar ruminates on what, under the strained circumstances, the abbey can do, a more spiritual sidekick comments, "We can pray." Indeed.

When it's not just over the top (as it particularly is in the Pope episodes, whose sex scenes bring new meaning to the term gratuitous), *The Red Violin* has touching moments. And only the most hardened viewers will be insusceptible to its overall sweep. Still, it's only in the auction sequences — with Samuel L. Jackson's intense performance as the instrument expert Charles Morritz, whose obsession with the Red Violin merely outstrips that of everyone else — that Girard's film escapes the distancing moves of some musical Masterpiece Theater and gains its innate immediacy.

Not surprisingly, what ultimately saves this drama about music is the drama in music of John Corigliano's score. In his first film score, the American composer has deftly skirted the very traps that have snared Girard, namely, the historical and the histrionic. At least *The Red Violin* doesn't grind existing pieces of period music into artistic pulp the way Ken Russell's *The Music Lovers* did Tchaikovsky's "Pathétique" Symphony, and Luchino Visconti's *Death in Venice* did the Adagio of Mahler's Fifth.

Instead, the versatile Corigliano has composed satisfying new scores, appropriate to each historical period, for the

page 56 ►

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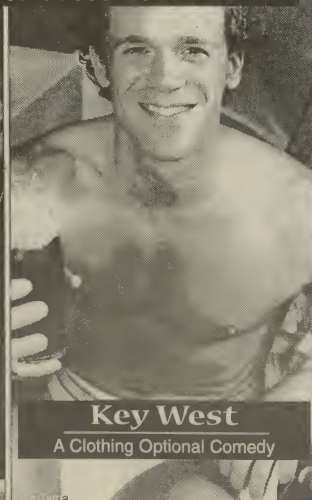
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Boys will be (wild) boys

Very queer British folk at SFILGFF

by Robert Julian

Knowing it was made for British television, I half expected *Queer As Folk* to be *Brideshead Revisited* meets *Are You Being Served?* Yet by the end of the first episode, previewed in the privacy of my own bedroom, I was jumping up and down and screaming. *Queer As Folk* is simply the best, most realistic portrayal of the urban gay male experience that has ever been brought to the screen. This show is so good, so hip, I cannot believe these eight 40-minute episodes got produced, especially for television. If you're a gay man between the ages of 15 and 50, this is the one film festival event that is simply not to be missed. Cancel other plans, blow off the parade, tell your mother she'll have to see you another time, but get yourself over to the Victoria Theatre — sleep overnight on the sidewalk, if necessary, to get those last-minute "rush" tickets.

Queer As Folk follows the conventions of soap opera, with its large assortment of supporting characters and parallel storylines that overlap. The action all takes place in and around Canal Street, the gay district of Manchester, England. Stuart (Aidan Gillen) is your basic gay success story: great job, lots of money, attractive, and totally sex-addicted, with substance abuse problems thrown in for good measure. His best friend Vince (Craig Kelly) is cute, insecure, a washout on the dating scene, and secretly in love with Stuart. Enter Nathan (Charlie Hunnam), a 15-year-old high school student who comes out of the closet with a vengeance and lands in bed with Stuart after a chance meeting on Canal Street.

This basic set-up begins a whirlwind series of events that

take the viewer through the life of a single gay man leads, often into his 30s, when partying and getting laid are life's most significant and alluring pursuits. Russell T. Davies' script is nothing short of a miracle. He's captured it all — the vain, competitive, bitchy, funny, sad, thrilling, self-indulgent whirl that is the bar scene. Davies lays it all out on the page, possibly for the first time ever: the postmodern queer boy's life in all its tawdry magnificence. And the skillful contributions of two directors, Charles McDougall (episodes 1-4) and Sarah Harding (episodes 5-8), put the whole thing together in a fast-moving exercise of worlds colliding.

Although the interwoven lives of the lead trio constitute the heart of *Queer As Folk*, the supporting cast is equally interesting. Denise Black plays Hazel, Vince's mother, who loves to hang out in the gay bars as much as her son. She eventually takes Nathan into

her home when his coming out makes life with his parents impossible. Then there's Romey (Es-ther Hall), the lesbian who gives birth to Stuart's child, whom she plans to raise with her girlfriend, Lisa (Saira Todd). The lesbian characters, who seem so idealized at first, eventually begin to show cracks in their perfectly PC veneer. By episode five, when Romey considers a green-card marriage to a black immigrant, the seeds of disaster are sown for these lipstick lesbians as well.

The work of the actors is first-rate, though *Queer As Folk* moves so quickly, you may not catch every line — especially with some of the more extreme English accents. But even when you miss the occasional line of dialogue, what's happening onscreen is so compelling, so unprecedented, you'll be willing to go along for the sheer joy of the ride. *Folk*, despite its serious moments, is hysterically funny. Gay men will find much



Charlie Hunnam as Nathan in *Queer As Folk*

of the humor in astonishing moments of self-recognition — relationships and situations they may not have lived out themselves, but they have at least witnessed. And even with the notoriously jaded perspective of a gay audience, there are some eye-popping moments. The first one comes at the

end of the initial episode when Stuart, who is pushing 30, beds 15-year-old Nathan for the first time. Both actors are shown nude in bed as Stuart introduces young Nathan to the joys of rimming. Something tells me Marlo Thomas and her writers never had a script conference over this issue when shooting *That Girl*.

Queer As Folk, shown two episodes at a time, is sponsored in this year's film festival by KQED. But don't expect it to turn up on PBS. That simply won't happen in America. Some smart distributor should pick up this series and run it theatrically in LA, San Francisco, Chicago, Atlanta, and New York. It would make a killing. There is a segment of the population that has waited a lifetime for something like this to come along. ▼

Queer As Folk plays in four programs June 21-27. Call for information: 703-8663.

Stones

◀ page 35

but they keep their mocking comments between themselves until several incidents start to crank up tensions.

There is an amusing edge to one of those incidents, as film star Caroline Giovanni takes a shine to Jake, to the considerable displeasure of her handlers. More serious concerns arise when a troubled villager commits suicide, and the moviemakers must accommodate the collective grief while keeping the film on schedule.

The various Hollywood personalities, from the artificially sweetened star to a waspish assistant director, are themselves caricatures. They're easy targets, of course, but the playwright herself can also get occasionally mired in the very kind of Irish mythology that Jake and Charlie privately chide the filmmakers for perpetuating. Still, the pleasures of this production outweigh the lapses.

Stones in His Pocket is a play about the movies that itself could never be a movie. It is about the conjuring magic of theater where it doesn't take a village. In this case, it just takes two. ▼

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Short, rarely simple

Bi, boys, sci-fi, more shorts programs

by David Lamble

For two years running, the *Bi Boys and Bi Girls* (Mon., 6/21) program has been one of the hottest tickets at the Frameline festival. This year's Bi program checks in with a trio of quirky films from opposite sides of the planet, opposing styles of filmmaking that have in common only an ability to relate incredible personal tales.

From deep in the heart of a most improbably liberal slice of Texas comes *Independent Little Cuss*, the story of disability activist Carole Patterson. Stricken at birth with a rare congenital form of muscular dystrophy, Patterson was called an "independent little cuss" by her parents, who had to have a special harness with a football style helmet rigged up so that they could walk her. Credited with almost single-handedly forcing the University of Texas to introduce busses with wheelchair lifts to the hilly Austin campus, Patterson spent her twenties as a serially platonic lesbian who, in the words of a friend, "hits on everybody."

Into her life walks Brett, the sensitive offspring of a conservative Lebanese-American family who were somewhat perplexed when they discovered the "poor little crippled person" Brett had met was his future wife. Never shrinking from speaking her

mind, Patterson translates her future mother-in-law's fears that she and Brett might not "have a full life together" as, "She means fucking, but she doesn't say fucking." Patterson's father counters that a person "has to take love where you find it" as his unqualified acceptance of Carole and Brett's unorthodox vows and mixed gay/straight wedding reception. *Independent Little Cuss* is an incisive portrait of a strong woman holding her own in the Texas of George W. Bush.

Juna Armano's *Wistful* is a hilarious *ménage* without the *trois*, as a young woman screws up and double-dates her boyfriends. With tiny homages to *Stranger Than Paradise*, *Manhattan* and the homoerotic narrative photography of Duane Michals all squeezed into nine minutes of film time, Armano shows without dialogue but with artful snatches of sound effects, newsradio and pop music how Generation X couples up.

The Bi program goes out with an unusual twist on *You've Got Mail*, Rolf Gibbs' *e-male*. A young London woman's half-hearted affair with a bald estate agent takes an unexpected detour into cyberspace when she decides to fake her way into an e-mail relationship with a mysterious female pen pal. Vickie, who masquerades as "Charles" (her ex) for two-thirds of the film, spends her nights drinking Charles' wine while pouring her heart out through the

modern, which becomes her portal to a series of dazzling erotic adventures with her e-mail seductress. Gibbs makes the absent lover come alive through the power of Vickie's drunk-on-love imagination.

A ticket to the Bi program also entitles one to attend a pre-screening reception (6/21, 6:30 p.m.) at the Hush Hush Lounge, 496 14th St.

Novice love

The Canadian shorts program *Boys Up North* (Wed., 6/23; Sat., 6/26) begins with Paul Lee's tribute to Frameline's late Executive Director Mark Finch. *The Offering*, a rare widescreen 35 mm production among this year's short films, details a brief and certainly not blissful relationship between a Buddhist monk and a young novice. *The Offering* also plays in the *Worldly Affairs* program.

This year's Adonis in the Tub award goes to Francis Regan's *Still Life*, in which a young lad learns some painful lessons on what it means to be a man before extracting his own sweet revenge. In Jason McBride's *Stargaze*, a teenager puts his private parts in the hands of a medical quack before discovering the healing powers of the night sky. And in *Until I Hear From You*, the tacky esthetics of video aid Daniel MacIvor's hilarious spoof of a gay Lothario's *mea culpa* to his ex-lover.

As usual, the *Worldly Affairs*

A scene from Yau Ching's *I'm Starving*

program (Fri., 6/18; Fri., 6/25) contains both special delights as well as culture shock for American audiences. In *Waves*, two Norwegian teenage boys are amazing-

ly direct and tender in discussing their feelings for each after spending a night by a campfire on a remote and beautiful island. Frank

page 56 ►

Loincloths & lamé

'Sons of Hercules' flex

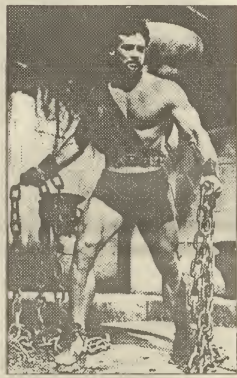
by Gary Morris

Among this year's festival dog-and-pony shows, *Sons of Hercules* promises to be one of the campiest. "Sons" is generic here; though there was a series of movies (and later, truncated TV shows) based on Hercules' alleged progeny, this combination clip show and live commentary covers a wider range. Using bizarre scenes from the films themselves, clips from AMG shorts and bodybuilding footage, and interviews with legendary beauties like Richard Harrison, Gordon Mitchell, and Mickey Hargitay, it traces the sword-and-sandal epic from its inception in 1914 to the final glory days of the early '60s, when a mini-army of muscleboys paraded through cheap sets, preposterous histories, and mindless plots in loincloths and lamé.

Conceived by aficionado William Comstock and presented by MGM film archivist John Kirk, the program looks specifically at the genre's camp and homoerotic elements. This approach shouldn't surprise fans who've long been aware of the queer underpinnings of films like *Hercules*, *The Giant of Marathon*, and the 150-odd other mostly Italian entries.

There are fascinating tidbits here. Who knew that Mussolini used the early actor/bodybuilder who played Maciste as a physical role model? Or that Steve Reeves studied method acting with Stella Adler? (She refunded his money after what must have been a harrowing week.) Or that the women in these movies — Jayne Mansfield, Moira Orfei, Chelo Alonso, the glorious Sylvia Lopez — are every bit as lurid and larger-than-life as their male counterparts? As presenter John Kirk diplomatically says, "What they lack in muscles, they make up for in makeup."

Of course, the real lure is seeing these muscleboys in various states of distress and undress. Kirk Morris (aka Adriano Bellini) was one of the genre's most beautiful men, and in a film like *The Witch's Curse* he's displayed to full advantage in a tiny loincloth in spite of the fact that, inexplicably, the setting is Scotland circa 1650. There are numerous scenes throughout the show of our sweaty, sinewy

From *Sons of Hercules*

heroes being attacked by stuffed bulls, or chased by rear-projected monsters, or grabbed by walking tigers, while the camera lovingly lingers on every popping vein and bulge.

No one ever accused these boys of being actors, a fact that the still hunky Richard Harrison admits. Of course, even if they could act — and arguably, a few, like Gordon Scott, could — the horrendous dubbing would capsize any performance. It's amusing indeed to see the talent-free Steve Reeves in several clips where he has different voices in each.

These films are equal opportunity camp, with the women always as endearingly absurd as the men. *Colossus* and *The Amazon Queen* features Amazons doing an ensemble frug in a cave painted with glitter; their muscular male counterparts in the obligatory lamé seem to be looking for a lost go-go cage. In the infamous *The Loves of Hercules*, with a fetching Mickey Hargitay and two Jayne Mansfields, poor Jayne is "attacked" by a talking tree monster that struggles to get its branches around her vast tits. That film is also noteworthy for its line of musclemen wearing silver lamé boots, plunging necklines, and little pleated skirts — apparently high fashion for the men of ancient Rome. ▼

Sons of Hercules plays Sat., 6/19 and Mon., 6/21. Call 703-8663.

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Gender rebels and freedom fighters

Documentaries enliven SFILGFF

by Gary Morris

Those who make them and those who follow them have long lamented the lack of commercial venues for documentaries. A few struggle through the gate and run in a "regular" theater (think *Hoop Dreams*), or briefly in repertory (recently, *A Place Called Chiapas*), if they get sufficient attention and backing. Some recover their cost by being sold to HBO or some other cable channel, and most never make it beyond the gulf of the film festival circuit.

But this same lack of visibility and commercial viability creates unexpected pleasures. Documentarians who can solve the always pesky problem of financing can explore marginal or even taboo subjects, unearth hidden histories, or challenge the political or social status quo in ways that are unimaginable in feature films. This year's Lesbian and Gay Film Festival has a number of notable documentaries that do one or another of these things, and sometimes all three.

Gender politics is the driving force for several of the works here. Farthest over the top is Monika Treut's cleverly titled *Genderbait*, which examines the lives of a group of "gender rebels" in San Francisco. What's most amazing is how, recognizing the indifference or hostility of both the straight and gay communities, they've carved a space for themselves in society out of sheer personal will. This self-generated infrastructure includes medical clinics, clubs, and the equivalent of "safe houses" where they can truly be themselves. In spite of the dizzying variety of sexual definitions the film explores — Professor Sandy Stone says mysteriously that there are "many" genders — these MTFs, FTMs, "intersexes," and unnamed variants are surprisingly grounded, often funny, and very human.

Two bookend documentaries on related subjects are more problematic but equally intriguing. Parris Patton's *Creature* traces Stacey Hollywood's bumpy history from 15-year-old gay runaway to LA club queen and drag prostitute, to recipient of her Bible-thumping family's mixture of tears, hugs, and horror during a depressingly weird visit after "he" has become "she." Early in the film another queen aptly defines Stacey's troubled world when she says, "Life is chaos, honey ... you've just got to feed on the chaos." Jack Lewis and Thulaine Phungula's *Sando to Samantha* shows how a South African queen was inducted into the army and became the soldiers' best gal — at least until she was thrown out for being HIV-positive. There's wonderful comedy here in Samantha's less-than-soldierly marching style — wild shoulder movements and haughty stares — but this is ultimately a bitter and unsettling story of the harsh limits society places on its deviates.

Driven to revolution

South Africa is also the setting for another kind of deviate in Greta Schiller's *The Man Who Drove with Mandela*. Cecil Williams was an anomaly by most measures — a prominent theater director, gay man, and communist freedom fighter for black nationalism who pretended to employ Nelson Mandela as a chauffeur in

order to foment armed revolution. Corin Redgrave successfully conjures Williams in the reenactment scenes, but the film's real strength is in its poignant interviews with those whose lives were touched mightily by him. The film shows why he's credited by those in the know as the inspiration for the ANC's total legalization of homosexuality in South Africa, a law that the ignorant backwater known as the United States has yet to enact.

Continuing the world tour of gender fun leads us to Stanley Kwan's *Yin and Yang: Gender in Chinese Cinema*. Kwan's other work in the festival, the feature *Hold Me Tight*, is a major disappointment from the director of *Actress* and *Rouge*, but this ambitious documentary somewhat redeems him. In *Yin and Yang*, the gay director salvages some surprising images from early Chinese films. Among these are nude camaraderie sequences from a 1930s

melodrama, and clips from the movies of Yan Kim-Fai, an immensely loved cross-dressing dyke from the '40s on who acted and lived with her female partner. The usual images from John Woo's homoerotic thrillers are present, along with interviews with most of the prominent Hong Kong directors. Kwan politely probes Tsui Hark, Woo, and the others about the queer undercurrents in their work and their relationships with their father, but the clips — some of them quite rare — are of greater interest. It's worth noting that the Shaw Brothers refused his request to include footage from their films, perhaps too troubled by a director of Kwan's prominence being an out queer.

Closer to home is Steve Yeager's *Divine Trash*, an insider's view of John Waters' work with special attention paid to *Pink Flamingos*. The film answers a few lingering questions — yes, that was Waters himself screaming



A scene from John Scagliotti's *After Stonewall*

about "tabuloids" and "two jealous perverts" in the voiceover in *Pink Flamingos* — and uncovers everybody's secret favorite character in the film, the "singing asshole." (He appears in shadow, and doesn't "sing" this time.) The film drags at 105 minutes, but the rare

footage of Divine rehearsing and Waters directing — very dictatorially — make this must-viewing for campsters.

Speaking of wacky gals, the inescapable Annie Sprinkle returns to the festival screen with her ver-

page 45 ►

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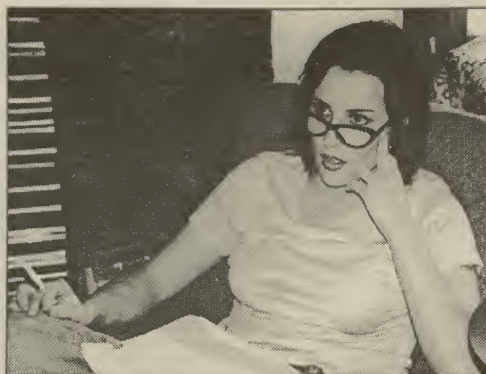
Dyke flicks

◀ Arts cover

an adolescent coming to terms with her sexual identity as her parents divorce, takes things as they come. She interfaces with early pacman-type computer games and slyly comes out to her fag housemate (while he's in the bath) by encouraging his lifestyle and asking if he wouldn't do the same for her. All the pain of an identity in crisis is transmuted into visuals that pulsate with psychic mystery.

In 1995, a little film called *Bar Girls* which was trying to cash in on lesbian chic made most of us cringe at its SoCal sapphist sophistries. Well, LA, all is now forgiven, because Katherine Brooks and Karen Klopfenstein have confectioned *Outtakes* (Tues., June 22). Readers will not want to believe me when I say this hip-because-square, sexy-because-awkward filmset romance is original and refreshing.

Don't ask me how they did it. They are extremely lucky in their lead actress, Kate Hill, who is somehow thoroughly believable because she's too toothsome to be the film director she portrays. At 22, working on her fifth genius feature, Cassidy wades daily through invisible armies of ridiculousness in an attempt to achieve her filmic vision of suicides in a mental ward haunted by a nonexistent ghost. Don't ask.



Katherine Brooks as Cassidy in *Outtakes*

Nothing except the offhand glamour of the aesthetically privileged need be taken seriously under the circumstances.

Swede dreams

Those of us who came out the hard way have a notion of what would have made life simpler at the time, but it's hard to imagine the existence of something like *Show Me Love* (Sun., June 27) even 10 years ago. This Swedish homage to *The Incredibly True Story of Two Girls In Love* drops the class and race questions, but keeps the butch-femme divide while relocating the denouement from a locked motel room to a

locked high school lavatory.

While *Love* errs on the side of the public service announcement, portraying the parents as Old Country versions of Ward and June Cleaver, the film does tackle alcohol and drugs as the only ways out of the adolescent condition, apart from sex. The adorable baby butch falls hard for the school's best bad blonde girl, who initially kisses the gender misfit only to win a bet. All the cruelty of those uncertain rites of passage is guaranteed to come flooding back to you.

Many of us found in *Go Fish* (1994) the realization of our dream for a dyke pic portraying life as we felt we were living it: in community, with friends, and despite our contradictions. There may be people who feel that way about director Rose Troche's long-awaited second feature, *Bedrooms & Hallways* (Sat., June 19), but they'd have to be living in a J. Crew catalogue — or do I mean Marks & Spencer's?

Working with nice British actors on a nice British set, poor Troche got saddled with a shapeless script full of old-hat jokes about the men's movement, and three female characters unworthy even of the honorific "fag hag." These women are only the most cardboard and dispensable of the assembled; the men are uniformly vapid, smug, and soulless. But who cares? They're all so fucking

pretty and pretty fucking! Let them eat cake! Why should movies have characters, when people in the real world no longer do?

We're currently in a meteor shower of ensemble movies that make *Friends* look like the Moscow Art Theatre. We really don't care about any one of the several "people" paraded before us, so indistinguishable are they by physical or moral flaw, or compelling circumstance. Undifferentiated, they excite our indifference; they are mind-bogglingly bland.

Do the powers that be really expect us to applaud at the end of *Bedrooms & Hallways*, when the gay curly-blond hero sort of goes to bed with his straight straight-blond childhood sweetheart? Without any emotional, intellectual, spiritual development or — what might be even better — farcical payoff? There's just a kiss-off. Or do I mean piss off?

Stéphane (guy or gal? you decide!) Giusti's feel-good ensemble flick *à la française*, *Why Not Me?* (Sat., June 19) is a preposterous made-for-TV thriller featuring a tall, handsome dyke cop who looks cute in black leather. Not until a victim's desperado Daddy swings into action, however, does the serial killer get his gruesome comeuppance.

Vatican kisses

Just in time for the millennium, we irreverent erotic idolaters have some high spiritual matters to contemplate in Karen Everett's *My Femme Divine* (Sat., June 20). The title is esoteric, *à la* Vatican, but a more downhome version might read, "How I Found God in My Girlfriend's Vulva," or, "O Triple Goddess, in Your Most Luscious Earthly Form, Please Let This Unworthy but Discerning Butch Go Down On Her Knees And Worship You From Up Close."

If my tone seems giddy, it's because I have just emerged from such a prayer session myself. Everett's tone is more subdued, since the gorgeous heartbreaker from Tennessee who opened the ex-Mormon auteur's third eye has necessarily been immortalized as a video icon in absentia. In a deft bit of biographical fiction, Everett's friend, screenwriter Alison Gallant, stands in for the woman who reconciled the director to religion after feminism had driven a wedge between believer and believed.

Everett balances gracefully airbrushed autobiography with rudimentary but lyrical snatches of Jungian psychology to explain the butch-femme dialectic in terms susceptible of reconciliation with Mormon doctrine. (There are worse ways to spend your spare time.) She also assembled some well-lighted butch and femme think-tanks to tackle the problem

of intracouple worship. She doesn't go far enough with her impersonation of dead Jesus in his Mother's arms, but it could well be a springboard for her next film.

In the millennial market economy, the two most dread words may be *old* and *dyke*, particularly when found in the same demographic. Lived experience rarely matches its publicity, thank the goddesses, as shown by Lucy Winer and Karen Eaton's documentary on *Golden Threads* (Sun., June 20), a national social club for middle-aged to elderly lesbians.

Winer, plagued by her own middle-plus-age, intrudes into the frame more than is strictly necessary, perhaps in the hope of appealing to the boomers. The real draw, though, is the demonstration of spirit transcending and illuminating the flesh to which it increasingly tenuously adheres. Onscreen sex is confined to a few hugs and pecks, but the gleam in these women's eyes is a beacon of hope for us all.

The film's central icon is Christine Burton, who was eightysomething when she founded *Golden Threads* ten years earlier. Her life is only teasingly sketched in, because she suffered a stroke during filming that made further biography impossible. This crisis and her subsequent rehabilitation allow the film a downside that saves it from wishful thinking. The companion piece, Yvonne Welbon's *Living With Pride: Ruth C. Ellis @ 100* (Sun., June 20 & Sat., June 26) sounds like it's more herstory and less process.

People who can't get enough of Annie Sprinkle, and those rare few who have never sampled from her spring, will not want to miss *Annie Sprinkle's Herstory of Porn* (Tues., June 22). Based on her stage show, the film covers her 1973 debut as dewy-eyed slut, through her 1977 transformation into fantasy fetishist, to her reinvention as high-femme auteur. Those already seduced by the latter-day Annie may crave more insight into her adventures in the porn trade and less extreme close-ups of cum-spewing dicks aiming the goop at her ravenous mouth.

Although maybe we should thank Annie for not giving too much talking-head, her failure to provide substantive comment on some rather raw footage leaves certain body parts so open to interpretation as to be meaningless-cum-pornographic. Things do pick up in 1984, when she discovers tantric sex, and grow ever more sublime after 1990, when she penetrates art porn. For the non-dickphobic, the unabashed exhibitionist's unambitious omnibus leaves us panting for more up-to-the-minute eroticized guidance for all our chakras from the thinking woman's thinking woman's vulva. ▼

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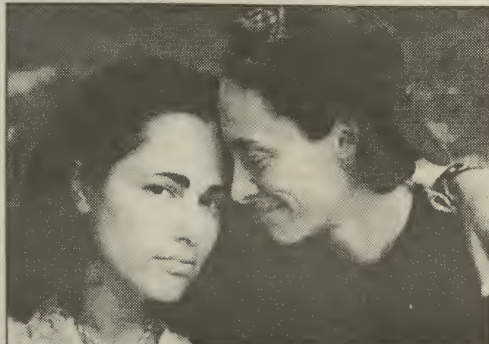
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Alison Gallant and filmmaker Karen Everett in *My Femme Divine*

Christos Dimas' American Dream

Talking about 'Amerikanos'

by David Lamble

In the beginning there are the stories, and Christos Dimas is above all a storyteller. A young man holds a camera on his mother and tells her that he's gay and that he may be dying; the mother cannot look directly into the camera as she tells her son that she did not love his father, but that nonetheless she misses his touch in bed. A young prostitute walks the streets of Athens explaining how he/she meets taxi drivers and how he/she felt like a whore when trying on his/her mother's clothes. A gay man drives restlessly through the streets of San Francisco consumed with grief at the death of his lover; he picks up a hustler and remembers an underwater kiss. An old lady tells her nephew a story of buried treasure; the nephew listens with love and respect, his mind elsewhere. He's working day and night for a dream, an old but still very useful dream, the dream of becoming *Amerikanos*, very simply an American.

For the third straight year a film by Christos Dimas will appear at the San Francisco Lesbian and Gay Film Festival. *Amerikanos* is partly Christos' own story, but things are never quite that simple. "The truth is, my story is a little bit more complicated than the story of *Amerikanos*," he says, "but Greece is there, the story of my journey from Athens to San Francisco is there, a lot of Greek music is there, and I hope the positiveness of life is there. *Amerikanos* is not about a prostitute, it's not about an immigrant, it's the story of a person who tries to find his way to the American Dream, whatever the American Dream can be defined as."

Telling his story from atop a Castro Greek pizza restaurant, his home six nights a week, Christos smiles as he reflects on the sweet absurdities in the myth of America. "We have too much Hollywood in Europe, especially in Greece. We identify America with quick money, expensive houses, beautiful cars, and of course the real picture is completely different. You have to work very hard to get anything from all that, but for us, still there is the dream."

Realizing his dream to make *Amerikanos*, Christos followed the plan developed by Kevin Smith when he shot *Clerks*: use what you have, and if all you have is midnights off and the keys to the restaurant, then *voilà* your story has a setting. The film opens with Christos playing Tony the Greek, Christos giving Tony his own job at the restaurant. Wash that dish, mop that floor, slice that tomato — suddenly, as the camera speeds up, Tony becomes a Buster Keaton-like Everyman, so his story can start to become our own.

Moneymakers

Tony becomes obsessed with moonlighting as a gay exotic dancer/hustler, both to make some extra dough, and to pursue the elusive dream of the lover/father. Christos explains that this is where Tony's story and his own clearly diverge. He says he was inspired in part by the stories of the foreign boys who came to Athens — Turks, Albanians, and Russians who quickly pursued their dreams

as rent boys. In *Amerikanos*, Christos is telling his shadow story. "Our fantasies are more interesting than our real life. It's part of my game. I never say the facts as they are, but I try and translate them into film language, more exotic and fun than real life."

Christos decided to be the star of his moonlight movie. For one thing, this solved the problem of finding a Greek guy who would take his clothes off quickly and not waste precious shooting time wondering whether the whole enterprise was politically correct. He had certain body issues, like most fags, and felt the quickest way to get past them was by making a virtue out of necessity. "I always thought my nose was too big and my ears were too wide and my body was too skinny, and by over-exposing it, I finally got on good terms with my body, so it was kind of therapy for me."

Unlike Christos' previous film, *Breath*, which was a poetic meditation on a man's grief for his dead lover, a very personal Greek tragedy, *Amerikanos* is a musical comedy, with the music arising naturally from the story. At one point while Tony is telling a story and boring the pants off his listeners, a dishy "whatever" becomes a marvelous song cue that lifts the film up to another level. "Since I was 14 I've wanted to make my own *West Side Story*, and *Amerikanos* is a kind of queer version of that. I was influenced by Spanish director Pedro Almodovar. Almodovar has his characters sing in unexpected places, and I wanted this marriage of styles. Also, I like putting Greek music in American-themed films."

"You would say it cannot be done — you can't have Hector Villa Lobos, the Gay Men's Chorus, Abba and Cleo Laine in the same twenty-minute movie, but what you're watching in *Amerikanos* is a very surrealistic musical."

Christos needed a way for his audience to accept Tony's decision to become a prostitute, so he hit upon Cleo Laine's version of the Stevie Wonder song, *All In Love Is Fair*. "I wanted to signal to the audience that this not to be taken as a heavy thing, and at the same time to open them up to what is in Tony's heart."

Shooting *Amerikanos* also gave Christos an unexpected opportunity to work with the San Francisco Gay Men's Chorus. "Stan Hill, the Chorus' director, had seen my films, so they trusted me. I just put them in a taxi and told them, 'Guys, please start to sing this song ["The Man I Love"]; and it makes a sweet and funny backdrop to the end credits."

In the end, *Amerikanos* is a film about the stories of an immigrant. "Being an immigrant, the first thing that you bring except for your suitcase is your stories and your past. You want to preserve it as much as you can. It's your sacred thing, it's your heart, it's your memories, it's faces and stories of people you will probably never see again. You left them behind, but they follow you, they're in your heart. *Amerikanos* is not about prostitutes or immigrants, it's about stories told without judgment, which are our inheritance."

Christos Dimas is not the only Greek filmmaker represented at this year's festival. Ana Kokkinos



Filmmaker Christos Dimas

is back with the Australian-made feature *Head On*. Christos says *Head On* was well-regarded in Australia but disliked in Greece, where audiences hated being confronted with scenes of men kissing men. "They'd rather see Pret-

ty Woman or Notting Hill." ▼

Amerikanos will be shown with the Bulgarian feature *An Ambiguous Feeling* at the Roxie on Tuesday, June 22, at 6 p.m.

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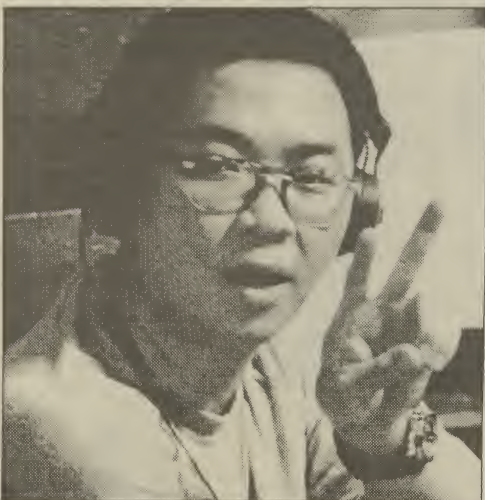
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Stanley, center stage

1999 Frameline Award winner Stanley Kwan



Filmmaker Stanley Kwan

by Andrew Huang

Of Hong Kong's New Wave directors who have earned an international reputation, Stanley Kwan occupies a unique position. Working in a frenetically crowded and gleefully chaotic metropolis that's caught in the gap of history, cultures, identities and geography, Hong Kong's auteurs excel in vociferous, over-the-top boldness. Wan Ka-Wai enchants with his über-stylish technique; Tsui Hark enralls with operatically grandiose yet highly subversive retellings of Chinese folklore; while John Woo regularly bangs our heads with the wizardry of his balletic violence. Among this bunch, Kwan's subtle, arts-and-crafts approach to filmmaking is decidedly old-fashioned. Although he helmed Maggie Cheung in her Berlin Best Actress role in *Actress* and guided Joan Chen back to the serious actress route in *Red Rose, White Rose*, Kwan's own quietly brilliant films have tended to get lost in the clamor of the international film scene.

Now Kwan is about to receive some belated recognition. On June 20, Kwan will appear at the Castro Theatre to receive the 1999 Frameline Award for Outstanding Achievement in Lesbian and Gay Media Arts before the showing of his latest feature, *Hold You Tight*. (Kwan's documentary *Yang + Yin: Gender In Chinese Cinema* plays the Castro on June 19.)

Hold You Tight, a bittersweet tale of alienation and reaffirmation, involves five characters — straight and gay, male and female, attractive and homely — in their search for love. Paying homage to *Pulp Fiction* by starting midpoint in the story, the film may confuse audiences at times with its labyrinthine structure, but it ultimately rewards. It lays bare the complexity and absurdity of urban lives. Kwan delivers a vis-

ceral punch, using a daring stylistic collision of flashy camera shots and unglamorous, even gritty makeup and wardrobe. It's Kwan's most innovative work, capturing 1997 Hong Kong where *Chinese Box* failed.

The documentary *Yang + Yin* originated as part of the British Film Institute's Century of Cinema series. Using the *Celluloid Closet* concept of exploring homoerotic images and content in a century of Chinese cinema, it becomes a deeply personal essay on the design of homosexual desire. *Yang + Yin* takes subjects both intellectual (the construction of gender roles) and radical (the sexual attraction among family members). Fans of the Chinese cinema will also appreciate the interviews with nearly all the famed Chinese film auteurs, and the examination of symbolism in John Woo's gunfights and Con-Fu movies' swordplay.

TV trainee

Born in Hong Kong in 1957 and educated at the Baptist College, Stanley Kwan worked as a trainee at the television station TVB and assisted several of the future New Wave directors before he took the helm himself.

Kwan spends his career vacillating between two modes: in the contemporary (*Love Unto Waste*, *Full Moon in New York*, *Hold You Tight*), he dissects the complication and alienation of modern life with precision and heart; in his nostalgic (*Rouge*, *Actress*, *Red Rose*, *White Rose*), he recreates the larger-than-life, often tragic, legendary female figures in Shanghai's '30s for his audiences both female and gay. "The contemporary films are more depressing to make; they are about problems in the present," he explains in an interview with the *BAR*. "Costume dramas are about something beautiful in the past."

Regarding his apparent diva worship, Kwan offers, "It has

something to do with my upbringing. My dad died when I was young. I grew up seeing my mom as the model, and watching her pulling everything together. Maybe it's a bias or an obsession on my part, but I feel there's a very strong, explosive quality with females. As for the nostalgic element in portraying legendary female figures, it has something to do with my reflection of our historical placement on hindsight. When unsure of the future, it compels one to want to go back to the past — whether old movies, old photos or elders' gossip — to experience something you didn't live through but you imagine to be beautiful in the past."

Made with half the budget of *Actress*, *Hold You Tight*'s smaller financial responsibility allows Kwan to embark on a more personal journey. "I worked closely with the screenwriter. It has a lot of my personal experience in it. Ah-Moon's estranged relation with her husband echoes my relationship with my lover William of the past seven years. The boy Jie's confusion about his sexual orientation is something I went through myself. My life fed into it. It reflected my thoughts on my sexual orientation and as a Chinese living in a British colony about to be returned to China. We are all looking for where we are in the world." ▼

His Way

◀ page 36

schlocky slide projections, which detract from the evening's ambience. His references to women as "girls," and to a place where "all 7-11 clerks can speak English" might be true to Sinatra's spirit, but they still struck me as sexist and racist.

Since 1988, Hawking has performed his one-man show, *The Lively Art of Impressionism*, and his celebrity impersonations were the highlights of the show. Immediately recognizable on "Come Rain or Come Shine" were Ray Charles, Willie Nelson, Julio Iglesias, Tom Jones, Tony Bennett and Jack Nicholson. Later, Dean Martin and Sammy Davis, Jr. joined Frank in the "Copa Room" way, way "upstairs," performing some of their signature songs, such as "Everybody Loves Somebody" and "I Gotta Be Me." Carol Channing, Johnny Mathis and George Burns all contributed verses on "Too Marvelous for Words."

The show mercifully focuses more on the music than the man, giving little real information on Sinatra's life or career. Presumably the audience knows all it needs to. Despite Hawking's obvious talent, I never felt he emanated any sincere emotion, even during the mawkish dedication to his Italian mother on "Fly Me to the Moon." Hawking's showmanship aside, it remains to be seen how this over-the-top spectacle will fly in oh-so-sophisticated San Francisco. But judging from the opening night standing ovation, this blast from the past should prove as successful here as it was in Chicago. ▼

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Penisspotting

Cock shots at SFILGFF

by Gary Morris

When I told my good friend George, who hates movies, that I was about to embark on my annual survey of full frontal male nudity in the 1999 San Francisco International Lesbian and Gay Film Festival, he proposed I call the piece "A Penis Runs Through It." But for once George was more hopeful than me on this subject; "A Penis Doesn't Run Through It, Unfortunately" might be more apt, given the many tantalizing opportunities that never materialize. Still, though there's less PPSI (pricks per square inch) than in recent memory, there are enough images of our spongy-tissued little pal in every size, shape, and arousal stage to satisfy all but the most demanding dickophile. Ironically, many of the hottest images are in movies directed by women.

In terms of numbers and variety, *Annie Sprinkle's Herstory of Porn* is the hands-down winner here. Sprinkle's well-known egomania reduces porn history to "her story" indeed; the film acts as if the only sex movies ever made were those she starred in. But at least she tosses a boner—or a bag of them—to queerboy fans by including an endless stream of celluloid cocks in every imaginable guise and some that could hardly be imagined. Broad-minded viewers will appreciate the range here—numerous hard-ons, penetration of every orifice, come shots, the rarely sighted "dwarf dick" (Annie and a little guy 69), and the always transgressive trannydick, this one attached to her FTM boyfriend Les.

Another surprising appearance occurs in the Australian/Greek feature *Head On*, which buries the notion that lesbians can't portray homoeroticism. Director Ana Kokkinos bravely surpasses many of her male counterparts in featuring not only lots of hot anonymous sex but her hunky hero Ari clutching a juicy hard-on after a languid masturbation sequence. Underground auteur Sadi Benning is also persuasive in this area; her masterful *Flat Is Beautiful* casually includes full frontal male nudity in a bathtub sequence.

Wetted down

Bathtubs and showers are among the most logical places to expect sightings, and here the festival provides at least one good example. In *The Trio*, gorgeous bisexual Rudolf seduces his girlfriend's father in the shower, and director Hermine Huntgeburth

shows us exactly what daddy can't resist in a full-length nude shot of Rudolf beckoning to him. Their frenzied coupling here is one of several in the film, but the only one, alas, that gives us the goods. *Spin the Bottle*, a solid update of *The Big Chill* with a queer twist, also features naked men in the water. In spite of the fact that this is a skinnydipping sequence where the prickwatcher has every right to expect at least a brief view of his fetish, director Jamie Yerkes offers only other body parts. To be fair, there's serious consolation in the red-hot homo make-out scenes by straight-identified characters, more proof that women directors are every bit as capable—and now as likely, it seems—to show queerboys in heat.

Some of the festival's penisspottings may confuse less forgiving phallophiles. In *Don't Tell Anyone*, a smart but overlong take on Peruvian macho, there's a familiar scene where a bullying father forces his fey son to visit a prostitute. Inexplicably, amid hand-wringing 'plaints of non-performance, the film shows its queer male lead with an unmistakable hard-on as he prepares to straddle the simpatico whore. But perhaps this is nitpicking, since he does turn out to be reluctantly bisexual. *Beloved Friend* is another well-made Spanish-language movie (from Spain) with a cock shot. This time it's at the very end of the film, when an abusive male whore dolls up in s&m drag and, in the dim light of his bedroom, reveals the source of his hefty income. Meanwhile, the surprising thing about dick in *Trick* is that there isn't any shown, too bad given the juicy leads.

Dickwatchers obsessed with the buff and the super-hygienic may find the prick in the fine Norwegian feature *Desperate Acquaintances* unappetizing. Not that it lacks allure. It's attached to Yngve, an endearingly sexy straight guy who, in a twist rarely seen in movies, begs for love from his gay best friend, who's more annoyed than excited. But Yngve's substantial jewel collection is displayed to disadvantage in a hetero sex scene where the condom breaks and everything's quite messy.

Surprise schlongs

Fans of the transgressive will want to catch *Divine Trash*, the documentary on John Waters, if only for its reprise of the scene from *Pink Flamingos* where flasher David Lochary is shocked when a "girl" he's harassing laughingly raises her skirt to reveal a cock. Another "surprise schlong" ap-



Stark, one of the AMG models in Thom Fitzgerald's *Beefcake*

pears in *Sitcom*, an Almodovar/Waters-style camp assault on the family. This one is a none-too-convincing prosthesis one of the boys uses to shup the family maid.

Speaking of camp, the legendary underground homo kitschfest *Pink Narcissus* (1971), attributed to "Anonymous" for reasons that will be obvious to the viewer, parades the weighty schlong of its star, Bobby Kendall, from every angle, pressing against sailor trousers and eventually popping out in all its glory. Included is an unexpected "come on the camera lens" scene, which still resonates.

Another section of the queer underground was occupied by Bob Mizer and his company Athletic Model Guild, which must have stimulated millions of jerk-off sessions for horny queers during the dark days of the '50s and '60s. Mizer's story is told in Thom Fitzgerald's *Beefcake*, which the distributor claims contains "miles of dick." While I have no reason to doubt this, I have not been able to personally verify that we're in fact talking "miles" or merely "feet" or—god help us—"inches" of dick.

Penises also pop up in several of the shorts programs. The richest of these for dickophiles is the Canadian compilation *Boys Up North*. *Mother Marilyn* features a couple of cut-out naked musclemen and a medical text photo of a nude man. The doctor in *Fruit Machine* is haunted by images of commercial cocks and pulls a hot homo hunk out of his medical bag when he gets home. And *Stargaze* has yet another medical motif. (What is it with these Canadians and the medical field?) Here a doctor tries aversion therapy on a '50s homo boy, who strips down to his dick in one scene. Electroshock sequences are convincing and brutal, but all is forgiven when the irrepressible queerboy visits a planetarium and blissfully replaces stars and planets with naked men. ▼

death from the AIDS crisis and the failure to progress beyond a point, celebration because there is ample cause for it, as the film shows. The early history of the movement is tellingly, often amusingly detailed by those who created and lived it. The controversies that once seemed unsolvable—the women's movement's hostility toward dykes, the gay men expecting the "girls" to bake cookies—eventually gave way to other problems, but clever queers were able to move into a number of power positions, throw off the yoke of "mental illness" inflicted by the medical establishment, and radically increase visibility. The Gay Games and the Marches on

Washington are shown up-close, along with Clinton's sickening betrayal on gays in the military and his signing of the loathsome "Defense of Marriage" Act. Best of all, like the "gendernauts" in Treut's film, and for much the same reason, activist queers built elaborate infrastructures where none existed previously. This paid off in a powerful way, the film shows, when the AIDS crisis kicked in and there were food banks, rent subsidies, specialized clinics, counseling, protests, and advocacy to lessen some of its impact. This theme not only informs *After Stonewall* but filigrees the festival like a golden vein: queers doin' it for ourselves. ▼

Documentaries

◀ page 41

sion of the history of erotic movies. *Annie Sprinkle's Herstory of Porn* covers familiar territory as the sex star strolls through her career via film clips, scenes where she "interacts" with her image on screen, and self-help sequences with titles like "Get to Know Your Pussy."

More expansive is John Scagliotti's *After Stonewall*, which takes up the history of the lesbian and gay movements from where *Before Stonewall* left off. *After Stonewall* is a sobering mix of mourning and celebration—mourning for the saturation of

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Garden party

Mike Figgis' innocence lost

by Robert Julian

The cinema is currently in critical condition, limping along on the life support provided by a handful of directors. 1998 was such a dismal year for film, I did not write a "10 Best" column; there simply weren't ten excellent films released all year. So when a motion picture like Mike Figgis' *The Loss of Sexual Innocence* comes along, it is not only a cause for celebration, it is nothing short of a miracle. There hasn't been a film this extraordinary, courageous, and original in years.

The idea behind *The Loss of Sexual Innocence* began germinating in the writer/director's head almost 15 years ago. It began as a concept for a performance piece combining filmed segments with live performance. Figgis' original idea evolved into the current film, with its highly impressionistic, non-linear plot that tells several stories via a series of enigmatic interludes and minimal dialogue. One of the most wonderful and challenging aspects of this film is the way it forces the viewer to surrender all expectations and preconceived notions about how a film should unfold. Figgis requires total surrender here, and he offers

an incredible cinematic journey in exchange.

The main character in the film is Nic (Julian Sands), whose journey from childhood to adulthood is charted by a series of incidents that occur at the ages of 5, 13, 16, and as a grown man. These incidents are interspersed with images of Adam (Femi Ogumbanjo) and Eve (Hanne Klintoe) in a highly stylized Garden of Eden; and a sketchy history of two identical twins (Saffron Burrows) whose lives touch Nic's in unexpected ways. But all of these episodes are edited in such a way that even if



Femi Ogumbanjo as Adam and Hanne Klintoe as Eve in *The Loss of Sexual Innocence*

the viewer is unable to piece together the continuity of the stories, the journey rewards with im-

next page ►

INTERVIEW

Not so innocent

by Robert Julian

Director Mike Figgis looks a lot like Albert Einstein, before the hair went white. And Saffron Burrows, his leading lady from *The Loss of Sexual Innocence*, is a remarkable combination of ethereal British waif and supermodel babe. Without prompting, Figgis volunteers that hunky Julian Sands, Burrows' co-star, has a very unusual sexuality, and that Burrows is bisexual. If the walls of San Francisco's Prescott Hotel, where Figgis and Burrows are seated, could talk, they might exclaim, as I did, "You've just outed your leading lady!" Mike Figgis: She outed herself.

Saffron Burrows: Yes, I outed myself in *Interview* magazine already.

Robert Julian: Saffron, your character wakes up in bed and there is another woman beside her, just as her boyfriend is calling on the telephone. How did you reconcile these two affairs?

Burrows: The idea I had is that she had this on-and-off relationship with this boyfriend who behaves badly. I think the idea is that she sleeps with this woman because she fancies her. They definitely have a sexual relationship, although they may have just met the night before at a club. Mike liked the idea of showing relationships that might not go anywhere, like ones we have in life.

Mike, there is very little exploration of same-sex sexuality in this film. Why did you make that choice?

Figgis: There wasn't time. The film was already thematically crowded, and there are only so many themes you can deal with successfully.

Watching the film, I thought it was more about the loss of innocence across the board, than about the loss of sexual innocence.

Absolutely.

Then why was it entitled *The Loss of Sexual Innocence*?

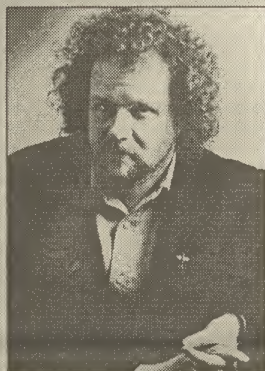
Well, there's a correct answer, and a slightly more crass answer. You take your life in your hands when you make a movie like this, and I want people to see it. The original title was *Short Stories*, but that was terrible. I decided on *The Loss of Sexual Innocence* because I thought the sexual themes were important in the stories and that it would help the film. *Sex, Lies, and Videotape* is the greatest title in the history of film.

Your two actors who portray the teen Nic unfortunately didn't look like Julian Sands, they should have been blond. I thought this was confusing for the audience.

I know, but the fat boy scene was very important. I know the boy didn't look like Julian Sands, but he was so right for the character, I just decided "fuck it." The audience will have to work a little harder. And Jonathan Rhys-Meyers (who plays the 16-year-old Nic) is quite an emotional lad. He turned up on the set and did a one-hour monologue about his hair. "Directors don't realize that your hair is a manifestation of your soul; when they ask you to cut your hair, they're actually destroying..." I decided to forget the hair dye.

How did you know you could get such a good performance from Saffron, and at the same time have her be such a babe?

You just have an intuition about these things. ▼



Director Mike Figgis

FILM

Mojo rising

'Austin Powers: The Spy Who Shagged Me'

by Chris Culwell

One of the more disturbing realities of contemporary cinema is the persistence of the sequel, a practice that began in earnest 20 years ago with the box-office success of films like *Jaws* and *Star Wars* and continues today with such frequency that we've come to expect epilogues for every film that turns even a modest profit. The latest demonstration of this unimaginative practice is *Austin Powers: The Spy Who Shagged Me*, a follow-up to 1997's *Austin Powers: International Man of Mystery*.

Although this latest manifestation of Mike Myers' wacky, 1960s secret agent is as pointless as most sequels, it at least bucks the trend by being measurably better than

the film that inspired it. Where the first *Austin Powers* flick was amusing for about 20 minutes, *Powers II* is diverting for about 30, suggesting perhaps that by the fourth or fifth installment of this series the producers might actually succeed in making a film that sustains interest for a full 90 minutes. Unfortunately, by the time Myers and director Jay Roach strike gold, nostalgia for the '60s will have been replaced by newer and even more absurd preoccupations.

AP2 picks up more or less where AP1 left off, with Powers bedding his "shagerrific" gal pal Vanessa Kensington (Elizabeth Hurley). Alas, their idyll is short-lived, for Powers discovers, postcoitus, that his glam dish is actually a robot whose Uzi-implanted breasts are aimed at him. This brush with death sets into motion

a puzzling plot in which arch-enemesis Dr. Evil (also Myers) steals Powers' sex drive (his "mojo") and threatens to destroy the world if the US government doesn't pay him a billion dollars.

To regain his mojo and stop Dr. Evil, Powers must travel back in time to the swinging 1960s, not because it makes narrative sense but because this conceit allows Myers and Roach endless opportunities to spoof the secret agent film genre. Thus viewers are regaled with psychedelic fashions, improbably complex and lethal gadgetry, "judo chop" fight scenes, "mod pads," an evil island lair, and a sexy CIA operative named Felicity Shagwell (Heather Graham), whose kittenish sex appeal and blond falls remind one of Sharon Tate in 1968's *Matt Helm* flick, *The Wrecking Crew*. Two new



Mike Myers as Austin Powers

characters provide a baroque flourish: Dr. Evil's companion Mini-me (Verne Troyer), a one-eighth-sized genetic replicant of the good doctor, and Fat Bastard, a one-ton drooling, farting Scotsman (Myers again), an idea more scary than funny.

Although most of *The Spy Who Shagged Me* feels like outtakes from the first *Powers* film, there are some genuinely funny

inventions, among them a high-energy title sequence, a counter-agent who can't be stopped by knife, gun, grenade, fire, or bazooka, and a clever shtick that revolves around an international glossary of slang terms for the word penis. But these are exceptions in a film that mostly wears its infantile heart on its sleeve. Jokes about obesity, feces, and flatulence abound, and elsewhere the film is offering up visions of anal penetration by gerbils, as if that dusty old saw hadn't worn itself out years ago. Myers is amusing in his three roles, but he's mostly treading water here, not swimming the relay. His antic bits heighten the film's sense of the ridiculous, but after a while they become boring and serve only to remind us that absurdity is not necessarily funny. ▼

Mike Figgis

◀ previous page

ages and moments that transcend the specifics of the individual characters and aspire to the universal. It would have been safer to cast the two teenage Nics with young actors who more closely resemble Julian Sands, but the film is no less breathtaking if you are unable to make the connection.

Emotional glow

Part of the beauty of *The Loss of Sexual Innocence* comes from Benoit Delhomme's amazing cin-

ematography. Locations in Northern England, Rome, and Tunisia glow with an emotional intensity of their own, all the more important when a film relies as heavily on visual images as this one. The actors who are given the most to do are Sands and Burrows; they both deliver precise, restrained performances significantly enhanced by the actors' physical beauty. A wonderful soundtrack, which combines classical music with original compositions by Figgis himself, completes the cinematic panorama.

The title *The Loss of Sexual Innocence* is actually something of a

misnomer. This film is really about the loss of innocence. The evolution of human sexuality, one of the film's major themes, is just one of the ways innocence slips away. Sometimes that innocence is taken from us by things we accidentally observe, and sometimes it is lost through our own actions. The film illustrates both methods. The familiar images include teens making love on the girl's living room floor (remember angora sweaters?) and full-color gash shots from men's magazines that litter the stall of a gas station rest-

room. But the film's penultimate episode is a beautiful horror of desert sand, turquoise robes, and blood that will stay with you for a long time.

The Loss of Sexual Innocence is such a personal, idiosyncratic film it is almost impossible to describe, and Figgis must take all the credit for its success or blame for its failure. He wrote, directed, produced, and composed the music — rarely has the concept of the auteur been more applicable. And with this film, the British-born Figgis steps completely away from the pack.

Although not as accessible as some of his previous work (*Internal Affairs*, *The Browning Version*, *Leaving Las Vegas*), *The Loss of Sexual Innocence* is a startlingly brilliant creation. Unique and completely without precedent, this film is in the same league as Godfrey Reggio's *Koyaanisquatsi* and Nicolas Roeg's *Walkabout* — and that is very good company indeed. ▼

The Loss of Sexual Innocence opens Friday, June 18 in the Bay Area.

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◀ Arts cover

makes for more expansive art. Another factor may be that the role of creator is one that, at the end of the century, women no longer automatically relinquish to men; evidence of this can certainly be found throughout the festival in the form of superior scripts and direction by women. It may be, too, that the higher visibility of queer youth movies is bringing fresh blood into a form that, in the mainstream, has become quite bloodless. Young people weren't raised in the '50s and '60s, and don't carry that period's peculiar darkness. (Of course, they have their own darkness.)

This is not to say that all this year's films are good, or even watchable. Let's dispose of some of the turkeys first. From the "dead goldfish" school of filmmaking comes the Eurotrash annoyance *S*, directed by Guido Hendrickx. This is one of those self-consciously grungy nightmare movies about a psychotic lap dancer whose boyfriend eats her goldfish and who spends most of the movie blowing bums, doing drugs, murdering people, screaming, puking, and generally in a rage. A few rungs up the ladder — but no more than, say, halfway up — is local Nick Katsapetses's *The Joys of Smoking*, which looks like it was blown up from 8mm. This purposely lo-fi film has some worthy moments in its endless monologuing by a gay couple having marital problems, but they probably won't survive the screening.

Stanley Kwan's *Hold Me Tight* promises much as his first feature as an out gay director, but the film is a boring, incoherent mess populated by creatures of melodrama who include a mooned-over dead wife, a pathetic sauna queen, and a tediously unevolved main character. Even the usually wonderful Eric Tsang (as the sauna queen) can't reanimate this corpse. Nickolas Perry's *Speedway Junky*, with its androgynous boy hookers and teenage urban angst, looks suspiciously like a Gus Van Sant film, and no wonder — Van Sant produced it. The film moves rapidly but goes nowhere, a mountain of tortured-boy clichés with one strong performance by Darryl Hannah as a world-weary whore. Van Sant's star appears to have sunk for good with his indefensible *Psycho* remake, and Perry should look to other models.

Far more successful in the youth movie sweepstakes, in fact a highlight of the festival, is *Show Me Love*. Director Lukas Moodyson's self-assured first feature (he's 29) was released to more enlightened European audiences as *Fucking Amal* — Amal being the Swedish town the film's two budding 15-year-old lesbians want to escape. The girls' insistence on being themselves, and the film's obvious relish in their brazenness, make their interplay and their rude relations with their family and friends a delight. (*Show Me Love* is covered in more detail elsewhere in this issue; suffice it to say here that it's not to be missed.)

Alley boy

Another solid import about a young deviate is Ana Kokkinos's Australian feature *Head On*. This intense film, about the ne'er-dowell, druggie, secretly homo son of Greek immigrants, has the distinction of having arguably the sexiest male lead in the festival, Alex Dimitriades. All of Ari's relationships are dysfunctional, so he finds solace in frantic anonymous sex in various alleys and tea-

rooms. The immigrant angle adds emotional heft; garrulous scenes of the family dancing and eating and generally carrying on show Ari's double-outsiderhood as both gay man and immigrant. He's half-closeted but constantly puts himself in a position of being exposed. Like the girls in *Show Me Love*, in his own blind way he resists the social pressures of peers and family and follows his own course, even if it seems violent and self-destructive to those around him.

The demands of machismo also drive Francisco J. Lombardi's *Don't Tell Anyone*. This Peruvian film looks at handsome young Joaquim, a budding bourgeois homo ruled by a tyrant father who puts him through every noxious ritual to "make him a man." (These include boxing, beating up the mestizos who work for the family, and visiting a whore.) Joaquim eventually escapes to Lima, where he learns it's possible to have a gay life as long as it's kept secret and on the side. The film is a powerful exposé of the hypocrisy of South American machismo, well-acted if a bit overlong.

Miguel/Michelle also critiques the cult of masculinity, but in an easier, more casual way than *Don't Tell Anyone*. This charming and funny Filipino film shows what happens when a village has to deal with one of its favored sons who, after seven years in America, returns as a woman. Religion and small-town mores are roundly ridiculed — at their reuniting, Michelle's clueless mother says, "What you've done is a mortal sin. Can you change it back?" A highlight is a hilarious drag pageant ("Miss End of the World") in which one of the contestants' mothers suddenly denounces her son, but only because she thinks his gown is too tacky.

Another notable culture clash occurs in Nisha Ganatra's *Chutney Popcorn*, which features young Indian dyke Reena, who agrees, to her white lover's horror, to carry a baby for her sterile sister. The film is refreshing in allowing space for shifts of allegiance and acceptance — Reena bonds with her sister's husband in one of the scenes — but retains a sense of humor about it all. Like *Relax, It's Just Sex...*, *Chutney Popcorn* includes a very funny mother who simply can't accept her daughter's breakup with Reena: "I can't believe you left your pregnant girlfriend!" she screams.

A camp highlight of the festival is Francois Ozon's *Sitcom*. This black-comic farce uses a simple device — a father bringing a lab rat home — to expose the dementia seething under the surface of a supposedly respectable middle-class family. In the classic tradition of European absurdism, the film shows how bourgeois life collapses under the slightest strain. Under the rat's mysterious spell, the once-dutiful son becomes a queen who hosts orgies in his room, the daughter turns into a wheelchair-bound dominatrix, and the parents madly pursue a variety of perversions, including incest.

Love/hate relationships

That much-maligned figure in queer mythology, the fag hag, finally gets her due in Yolanda Garcia Serrano and Juan Luis Iborra's *Manly Love*. This film is reminiscent of the Italian comedy *Men Men Men*, which showed a few years ago at the SFILGFF, in portraying the alternately warm and vicious relations between queens and the women who adore them. Esperanza can be as brittle as her beloved Ramon — "If you bite

your tongue, you'll poison yourself!" she tells him — but Ramon's callousness eventually capsizes what turns out to be the most important relationship in both their lives. The film has been called "Spain's answer to *The Object of My Affection*," but it's got a much harder edge.

Manly Love is one of a number of well-scripted features this year that offer surprising subjects or unusual takes on prosaic genres. *Spin the Bottle* brings together a group of five now-grown childhood friends for one of those familiar psycho evenings in which alliances shift, hearts and homes are broken, and the lines between homo and hetero become permanently blurred. This is yet another sharp script by a woman (New Yorker Amy Sohn) that has more plot twists than characters and, like *Head On*, features some of the hottest gay male sex scenes in the fest.

AIDS makes only intermittent appearances in the films I was able to sample, most often in brief, sometimes coded references. In *Miguel/Michelle*, the title character's adored mentor is dying from it. In *Spin the Bottle*, it's used to help create an unsympathetic picture of a woman who denounces her boyfriend after he sleeps with another man. In *Beloved Friend*, it surfaces in coded form, as an undisclosed ailment afflicting an aging gay intellectual. *Beloved Friend*, directed by Ventura Pons, is a pithy, challenging look at the quiet desperation of a dying professor and the hostile bisexual hustler with whom he's obsessed. Based on a play but not stage-bound, the film takes place in a single day in Barcelona, with breathtaking Antonio Gaudi backgrounds in one sequence.

Another "May-December" romance, or more properly lust affair, distinguishes Hermine Huntgeburth's gritty black comedy *The Trio*. Hunky, middle-aged thief and evil queen Zobel (well-known German TV star Gotz George) becomes the object of his daughter's boyfriend Rudolf's desires, and the two of them carry on wildly until she catches them in the shower. The film is refreshingly open-handed in its view of sexuality; Lizzie's as aggressive and driven as her dad, and Rudolf bounces with energetic innocence from one to the other.

A sleeper in this year's festival that shouldn't be missed is the Norwegian feature *Desperate Acquaintances*, directed by Svend Wam. This is a "small" movie, obviously low budget, that focuses on an unusual three-way friendship between drugged-out psycho Terje, uptight closet case Anders, and needy, childlike straight guy Yngve. One of the most startling and seductive things about the film is its reversal of expectations: for once, it's the straight character in desperate pursuit of the gay one. Anders comes out to Yngve, who immediately tries to kiss him. Yngve begs Anders to hold him, or at least let him sleep in his bed. He's convincingly more upset by Anders' lack of trust — and lack of response — than by his homosexuality. This highly nuanced film, which has the look of an Ingmar Bergman chamber play, tellingly explores the idea of new possibilities in relationships, of forgetting stereotypes and labels and pursuing human connections regardless of where they lead. Soulful and charming and above all human, *Desperate Acquaintances* typifies the best of this year's fest. ▼

For more info, call the Festival hotline: (415) 703-8663.

MILLER GENUINE DRAFT



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OUT & ABOUT



"Nick, Philadelphia," by Conrad Hechter, part of "Private Exposures by Two Photographers" at Studio Shanghai West. See Friday.

Calendare by Mark Mardon



The GAPA Dance Troupe: Jessica Barker, Lewis Fernandez, Ian Enriquez, George Dyogi and Michael Palad

It's 'GAPAret'

Yes, I know, there's way too much going on this Pride Month; you can't possibly take it all in. Already you're planning on going to showings at the queer film fest, pumping yourself up for the Pride Parade and Celebration, and contemplating shelling out 40 bucks to attend that huge Pride Day circuit party, "Reunion," in City Hall. On top of that, you want to check out events still taking place as part of the National Queer Arts Festival, including *Venus Envy* at the Rhino and screenings at the Queer Latino/a Festival at the Mission Cultural Center. And of course there's the fabulous *Cyberotica!* at the Transmission Theater every Thursday night, a campy, rockin' romp not to be missed.

So what's a harried Pride Queen to do? Here's one suggestion: check out "GAPAret," a song-and-dance delight taking place this weekend at SomArts Cultural Center, put on by the talented crew over at Gay Asian Pacific Alliance, home to both the GAPA Men's Chorus and the GAPA Dance Troupe.

The chorus, founded ten years ago, has performed often in the Bay Area, including at its full-length repertory program, "Godzilla Sings!" The dance company has been around since 1990, performing various repertory programs. Now under the direction of Ian Enriquez, the ten-member troupe undertakes high-energy, spirited dances. You may have seen them bounding down Market Street at last year's Pride Parade.

"The chorus represents the sophistication and maturity the gay Asian Pacific Islander community has earned from its struggle to obtain respect and recognition within mainstream LGBT culture," said GAPA Cultural Chair Alan Quismorio. "The dance troupe represents the ferocity and energy that promises to take us into the Millennium."

The two groups perform Friday and Saturday; on Sunday, special guest Matt Yee, Hawaii's celebrated cabaret star, will entertain with his distinctive singing, songwriting, piano playing, storytelling, and comedy. He incorporates lavish costumes, a warm sense of humor, hula and chant into his show.

This year Yee returns to the Bay Area (where last year he performed his hit, "The Diva Show") with "The Co-dependent Show: A Timeless Look at Love," about a good Chinese-American boy looking for love in every nook and cranny. ▼

"GAPAret," presented by the Gay Asian Pacific Alliance (GAPA), takes place June 18-19 at SomArts Center, 934 Brannan. \$15 (\$20 front-row table seating; \$10 GAPA members). 8pm. Matt Yee performs at SomArts June 20. \$10. 6pm. Tix at A Different Light Bookstore. Info: 282-GAPA.

Fri 18

Esta Noche

"Mr. and Miss Gay Latino 1999," with MC's Empress Alexis Miranda, Miss Gay San Jose Marbela, and Mr. Gay Latino 1998. Special guests Marisela, Pat Montclair, Lola Lust, and Uva Luna. Swimwear, evening-wear, and talent competition. Cash prizes and trophies. Proceeds benefit various AIDS charities. 9pm. 3079 16th St. 861-5757.

Studio Shanghai West

Opening reception: "Private Exposures by Two Photographers," an exhibition of works by Conrad Hechter and Freddie Niem. Hechter, originally from South Africa, has been living and working in SF for 8 years; Niem, born in Shanghai, China, has been living in SF for 18 years. Free. 6-9pm. Exhibit runs thru 6/30 (open to the public 6/19 & 20, noon-5pm; by appointment thereafter). 119 Collingwood St. 252-9782.

New Conservatory Theatre Center

The Kinsey Sicks present "Motel Sicks: A Dragapella Summer Vacation." Hot-weather hijinks abound with the garishly talented beauty-shop quartet, renowned for their wicked wit, gorgeous vocals, over-the-top outfits and heart-stopping hair. \$20 (\$16 Wed. & Thurs.). 8pm. Thru 7/10. 25 Van Ness Ave. (near Market). 861-8972.

Metropolitan Community Church

Journalist John Manuel Andriote reads from *Victory Deferred*, his account of what AIDS has done in the corridors of governmental power, in the back room of pharmaceutical companies, in artists' studios, and inside queer organizations. Co-sponsored by A Different Light Bookstore. Free. 7:30pm. 150 Eureka St.

Palace of Fine Arts

SF Ethnic Dance Festival," presented by World Arts West. This weekend: "Spectacular Vernaculars," including Indonesian, Uzbek, Arabic, Spanish, Mexican, American, Hawaiian, Haitian, Cambodian and Indian dances. Directed by David Roche. \$15-\$25. 8pm (2pm Sun.). Thru 6/27. 3301 Lyon St. at Bay St. Tix at City Box Office: 392-4400.

Josie's

"Butt Pirates of the Caribbean," a bawdy, rip-roaring gallery of characters sail back to San Francisco in "one of the crudest, raunchiest goof-ball burlesques ever" (LA Weekly). \$15. 8pm & 10pm. Also on 6/19. 16th St. at Market. Reservations: 861-7933.

Piaf's

Swedish singer and actress Petra Kvist performs "Piaf — Song as Life," weaving together the autobiographical tale of French singer Edith Piaf's life with some of her most defining songs, including *La Vie en Rose*. 10pm. Also on 6/19. 1686 Market St. 864-3700.

Theatre Rhinoceros

National Queer Arts Festival: *Venus Envy*, Lauren Carley's theatrical cabaret featuring the songs of Kurt Weill, Misha Spoliarsky, and the Weimar/Parisian Cabaret, in which a variety of funny, haunted, star-crossed and playfully invented women are brought to life. With Nik Phelps on woodwinds and Daniel Lockert on piano. \$20. 8pm. Thur-Sun thru 6/27. 2926 16th St. (at S. Van Ness). Tix: 861-5079.

Luna Sea

National Queer Arts Festival presents *Sistah Speak* — "Black Dykes in the House Ya'll Speakin' Clear, Loud and Proud!" \$10-\$15. 8pm. Luna Sea Women's Performance Project, 2940 16th St., #216-C (at South Van Ness). Also on 6/19. Tix: 863-2989.

550 Barnevel

Gus presents "Metropolis," an all-night gay dance party featuring DJs Matt Consola, Phil B. and Derek. Live on stage: Abigail, singing "Let the Joy Ride," "Constant Craving," "Losing My Religion." \$15. 10pm-6am. Located off Bayshore between Oakdale and Industrial (follow searchlights). 646-0890.

Il Pirata

Big D and Paddy present "Eyewobble," an evening of trance with DJs Matthew (Chemistry), Taj (Nikita), Paddy (Eyewobble), Isotope (Eyewobble) and Marx (ElectroDynamics). Do you wobble? \$5.99. 8pm-2am. Full bar. 21+ w/ID. 2007 16th St.

Fillmore Auditorium

Benefit for the Electronic Frontier Foundation, promoting freedom of expression on the Internet. Live music by Ratdog, the Grateful Dead offshoot featuring Dead guitarist/vocalist Bob Weir and bassist Rob Wasserman. With special guests The Flying Other Brothers Band, comprised of Silicone Valley executives moonlighting as rock 'n' rollers. \$35. 8pm. VIP tickets (\$250 ea., available online at www.eff.org/fillmore) include pre-show private party in the famed Fillmore Private Room. 1805 Geary Blvd. Tix at all BASS outlets.

Sat 19

Under One Roof

Visual AID benefit: Golden Gate National Parks Association Ranger Rich Weideman will share the many recre-

ation opportunities available within the Golden Gate National Parks. On sale will be many items bearing familiar park symbols, such as Golden Gate Bridge, Muir Woods, and Alcatraz. All profits go to Visual AID, the non-profit organization supporting artists living with life-threatening diseases. Noon-4pm. 549 Castro St. (btwn. 18th & 19th).

New Conservatory Theatre Center

Opening night: Celebrating Women Festival. Featuring "Parallel Lives" (based on "The Kathy and Mo Show") by Mo Gaffney and Kathy Najimy, directed by Kathryn G. McCarty. Two Supreme Beings plan the birth of the world with the relish of two slightly sadistic suburban wives decorating a living room. \$16 (\$12 Thurs.; \$14 Sun. matinee). Thru 7/31. 25 Van Ness (near Market). 861-8972.

The Lab

"Sonic Voyagers: Women at the Helm," featuring Bay Area women composers incorporating music, video, dance, song, and sound processing in an immersive listening environment. Presented by Aural Fixation. \$7-\$10 sliding. 9:30pm. 2948 16th St. (at Capp). 864-8855.

Mission Cultural Center for Latino/a Art

9th Annual Queer Latina/o Festival. Gustavo Graviato and Hector Leon direct an extravaganza of dancers, singers, poets and many others coming together to celebrate Pride Month. Part of the National Queer Arts Festival. \$5. 7-10pm. 2868 Mission St. Info: 552-7709.

Sun 20

A Different Light

Alysia Abbott reads from the works of her father, the late, great gay San Francisco poet, writer, and editor Steve Abbott, who will be honored on a new Web site: www.steveabbott.com. Free. 3:30pm. 489 Castro St. 431-0891.

715 Harrison

"Sacred Heritage/Future Spirit," a multimedia techno-ritual dance and spiritual celebration sponsored by Q-Spirit. Dancing, performances, guided meditations, drumming, chanting and more. Drug- and alcohol-free. \$10 door. 4pm-7pm. Tix at A Different Light Bookstore. Info: 281-9377 or surf.ww.qspirit.org

Grupo Socio Cultural Hispano

This social group for all Spanish-speaking Bay Area gay men and their friends holds its monthly party tonight. Potluck dinner in the Oakland hills. For details, call Juan Carlos at (415) 863-7087.

Café DuNord

"Public Humiliation." Opera drag diva The Grand Negress Godiva (Reginald Lamar) reflects on his/her life in show business, from backing up singer Mariah Carey, to fronting a rock band, to performing leading roles in operas in Europe — all by age 27. Tonight s/he'll sing songs by Van Halen, Cheap Trick, Black Sabbath,



Shot of Tribe 8 by photographer Ace Morgan, part of Aquarius Records' queer-music photo exhibit. See Wednesday.



Climate Theatre presents explosive dance with AWD at Eureka Theatre. See Wednesday.

the Bee Gees, Garbage, and Hole, all in an operatic and lounge style. With Lawrence Roberts on piano. \$5 back door. 9pm. 2170 Market.

Mon 21

Metropolitan Community Church

"Queers and Color: Video/Discussion Series on Race in Our Community" presents the Emmy Award winning *Ethnic Notions*, the most widely used film on racial prejudice ever produced. It exposes the evolution of deeply rooted anti-black stereotypes in American Culture. Free. 7pm. 150 Eureka St. 865-2742.

Hush Hush

Bay Area Bisexuals planning on seeing the "Bi Boys and Bi Girls" short-film program at the Victoria Theater (at 8pm) hold a pre-movie reception at this new Mission District bar, catered by the Chat House. All ticket-holders welcome. 496 14th St. (near Guerrero). Info: 929-5038.

Tue 22

Herbst Theatre

The 21st Annual Pride Concert, hosted by the Lesbian/Gay Chorus of San Francisco, conducted by Michael Carlson. Also featuring the Lesbian Choral Ensemble, the Gay Asian Pa-

cific Alliance Chorus, the Bearatones (men's quartet), Out on a Clef (women's quartet), and the Lesbian/Gay Freedom Band. Emceed by Supervisor Tom Ammiano. This event marks, to the day, the 20th anniversary of the first Pride Concert, held one month after the assassinations of Harvey Milk and Mayor Moscone. \$12, \$20, & \$50. 8pm. 401 Van Ness Ave. 392-4400.

Josie's

"Duboce Triangle," the gay soap opera. Tonight's episode: "Holes of Glory" by Doug Holsclaw, who ties up all the loose ends of this four-part chronicle of the gay de Winters family and their madcap San Francisco neighbors. \$10. 8pm. Also on 6/23. 16th St. at Market. 861-7933.

Wed 23

Aquarius Records

Opening reception: "Queer Music—Breaking Boundaries," an exhibition of works by more than 10 photographers documenting the queer-music scene, "arguably the most self-supportive community in independent music, [one that] displays a sense of integrity that the rest of the music industry lacks." Look for images of local legends Tribe 8 and Pansy Division, among many other groups. Co-curated by Erik Auerbach and Ace Morgan. Free. 6:30-8:30pm. 1055 Valencia St. (near 22nd). 647-2272.

Eureka Theatre

Opening night: Climate Theatre presents AWD, 12 performers who fuse explosive dance, siren vocals, primal rhythms and fireplay with a touch of carnival. \$16-\$22. Wed-Sat, thru 7/17. 8pm-9:30pm. 215 Jackson St. Tix at City Box Office, 392-4400.

Thu 24

Theater Artaud

"Bamboo Girl Meets Big D*cks, Asian Men—Hearts Afire!" featuring Pearl Ubungen Dancers and Musicians and the dance trio Slant. Ubungen et al perform several pieces, including "Take Me to the Tenderloin, Now!" with photo projections of the neighborhood along with street noise, taped stories, rap, live percussion, strings and wind instruments. Slant performs "Big D*cks, Asian Men," confronting unflattering stereotypes of Asian masculinity. \$18-\$22. 8pm (2pm Sun.). Thru 6/27. 450 Florida St. 621-7797.

Kimo's Show Lounge

TransGender SF presents "Really Big Shew VII—Lulu's Big Bleu (Cheesy) Shoe," produced and directed by Lulu Blau. Comedy, live music, and tranny shenanigans. With MC Erin Souza. \$7 (\$11 couples). Doors open 8pm; show starts 9pm. 1351 Polk St. (at Pine).

Josie's

Cleis Press, On Our Backs, Hanarchy West and CUAV present "A Celebration of Sex & Survivors," featuring Annie Sprinkle, Carol Queen, Staci Haines (author of *The Survivor's Guide to Sex: How to Have an Empowered Sex Life After Child Sexual Abuse*), Tina D'Elia and the kick-ass rock band The Hail Marys. With MC Hannah "Clark Kent" Doress. \$8-\$25 sliding. 7pm. Josie's Cabaret & Juice Joint, 16th St. at Market.

A Clean Well-Lighted Place for Books

Reading/booksigning with Jeff Gamble, author of *Breakfast with a Cereal Killer*, nominated for Mystery Novel of the Year, Best First Mystery, and the Lambda Literary Award. Gamble serves on the board of Frameline and volunteers for the Stop AIDS Project. Free. 7:30pm. Opera Plaza, 601 Van Ness Ave. 441-6670.

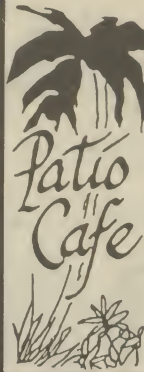
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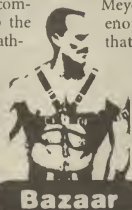
by Mister Marcus

San Francisco's leather community renewed its love affair with the Ms. San Francisco Leather title last Friday night, June 11 at Club Townsend. The catalyst for the whole thing was Beth Downey, a two-time Ms. Golden Gate Leather title holder, who managed to rally leather men and women to produce one of the best-run leather contests in many a moon. Beth refused to let the title, which had stagnated since 1995, languish any further.

Instead, the Ms. Golden Gate Leather title was installed as our primary women's leather title. Beth Downey held it for two years, and Erin Kelley held it for another year-plus.

Earlier, former Mr. SF Leather, Ray Tilton (1990) made rumblings about reviving the title, but his health prevented that move. The originators of the Ms. Golden Gate Leather title have long vanished from these parts. What's a community to do? Should we not have a contestant at IMsL in 1999, when that title was born in this community? Beth picked up the gauntlet and managed to gather support. The whole thing was a labor of love.

Admittedly there were only two contestants, and there was a very low turn out from the leather men, despite how much they say they want to support the women. Admittedly, too, the apathy of leather women in this town has the highest rating in the country.



Bazaar



Shan Carr mesmerized the Ms. SF Leather contest audience with her audacious jokes and all-around savvy as emcee.



Pam Meyer, Ms. SF Leather 99, was joined by Mr. SF Leather Werner Tillinger last Friday, June 11, after her victory at Club Townsend.

Nevertheless, the contest went on with a decent and enthusiastic crowd. Biff Wilson and Pam Meyer, the contestants, had enough fans in the audience that saw emcee, icon Shan Carr (and a former IMsL herself!) work her iron-clad tits to the core with a huge amount of humor that had the crowd in stitches. She even threw in her world-famous "splits" act and yes, it did leave a wet spot on the stage floor.

Former Dyke Daddy B.C. Cliver belted out some stirring numbers; Empress Sheba and Emperor T.J. Istvan each sang solos, and then a duet that brought the house down. Country western singer Charlie Pacheco added a scintillating trio of songs from his new CD release, and everyone seemed quite pleased in getting their \$20 worth. It was an evening that brought together "everybody that cared" — cared enough to put their money where their mouths were and supported the women.

As a judge joining with IMs-Deaf Leather Susan Gonzalez, Werner Tillinger, Erin Kelley, and Lenny Broberg, it was not an easy task deciding on two very active leather women, both with track records in volunteerism and a love of the leather lifestyle. Erin Kelley's stepping aside speech was more

humorous than nostalgic. After all, when you have a title longer than the allotted 12 months, it starts to wear on you. Nevertheless, our Beth worked it like a trooper and we all appreciate her efforts.

The moment of truth arrived at around 2330. By that time, Audrey Joseph got used to seeing Graylin Thornton — adorned with head phones — directing the whole production superbly. Beth Elliott of Alameda County fame hastily (and accurately) tallied the scores, and Pam Meyer was named Ms. San Francisco Leather 1999. A loud outburst came from the audience.

Pam is no stranger to leather titles. She was once Ms. Wisconsin Leather, was a first runner-up at IMsL during her year, and works as a construction foreman for a major builder in the SF Bay area. Her return to leather title-dom was spurred on by the apathetic attitude of San Francisco's leather women who refuse (for reasons unknown) to run for a title that demands responsibility. The judges felt Pam Meyer is the one to create more interest in the Ms. SF Leather title. She will compete at IMsL in Las Vegas in July.

As the cheers echoed late through Castro Canyon at Daddy's for the victory celebration, it was learned that former IML Lenny Broberg started a travel fund with \$100 for Ms. SFL; another leather

next page ►

EVENTURES IN LEATHER

Weekend June 17-20

Golden State Gay Rodeo Association rodeo of SF Bay all weekend. As usual, no details at my deadline. Call 561-9228.

Southeast Regional Mr. Drummer contest in Atlanta. No details furnished, but our man, Robert Davolt will be there. Photos coming, I've been told.

Sacramento Valley Knights MC trip to Volcano, CA (60 miles E.) with a \$65 tab for the weekend, food, and entertainment. Email mbutler@gvn.net.

Friday, June 18

In New York? That hunky John Zimmerman steps aside as Mr. LURE tonight at around 2100. You did us proud, John! When are you moving to Long Beach, CA? Or is Long Beach moving to New York?

Saturday, June 19

"Get down and dirty!" is the rallying cry for mud wrestling at the Eagle at 1500 this afternoon. No details, but sounds like fun.

Sunday, June 20

Folsom Street East block party (and I do mean one block), from 1400 to 2000 hours, on West 13th St

between 9th Ave. & Washington St. in New York City (of course).

Pegasus MOC 1-day ride to Columbia, California and gold country foothills. Meet at 0900 in front of Castro Theatre; leave at 0930. No contact # for this one.

Leather Daddies of SF beer party at the Eagle, from 1500-1800, for \$8 with food, beer, cruising and \$100 cash raffle. Auction, cruising, fun!

Wednesday, June 23

Leather Buddies at 933 Harrison. You know the rules: Boots. Leather. No cologne. No excuses. Call 863-HEAD.

Thursday, June 24

Mr. SF Drummer Eric Keith & Drummer Boy Chris Dover leather pride kick-off party at Daddy's, 2000-2300. Prizes, raffles, etc.

Friday, June 25

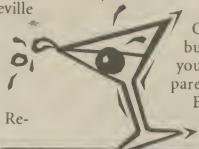
Got your \$50 tickets for the Phoenix Uniform Club Leather/Uniform Ball at the Green Room, 2000-Midnight featuring Gail Wilson & City Swing? Buy them at Daddy's, Mister S, LeatherZone, Image Leathers, and Leather Masters in San Jose. Don't miss this annual hot party!

Back in bizness

by Sweet Lips

Up on the Russian River, it seems that Richard and Mario, formerly of The Cinch, have bought the Rainbow Cattle Co. in Guerneville lock, stock, and barrel. Glad to have you both back in the bar business, boys.

In other bar biz: Reflections on Polkstrasse has the popular and very witty John Hauser on the plank, Sunday through Tuesday from 12-7 p.m. If you find yourself in the Belly of the Beast, Ginger's Trois at 246 Kearny is the only financial district gay bar with a congenial

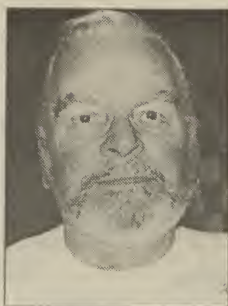


Cocktail Hour

crowd of customers. Alas, it's closed Sundays.

Be careful, John and Matt of the 1220 Club at 1220 Pine St. in beautiful downtown Walnut Creek: On Monday, June 28 at 7 p.m., a group of us are leaving the 1100 Club in a customized bus and coming to visit your club, so be prepared! We return to the Big City by 10 p.m. There are a few seats left, so anyone wishing to join us, see me at work.

And where might that be? Why, the 1100 Club, of course (Polk at Post), where our First Anniversary Party takes off this Saturday, June 19 at 6 a.m. and lasts straight through to 2 a.m.



Lips' new look

Well, maybe not straight through. The drag show at 10 p.m. is hosted by the talented Miss Carriage. It's a Tropical Theme (wait 'til you see the fabulous decor), so come dressed to roast a pig. That pig won't answer to Sweet Lips, however; if you want to see me, I'll be on the plank and slinging the shots back 6 a.m. to Noon. ▼

Mister Marcus

◀ page 52

man donated a round-trip air ticket for her to travel to Las Vegas. These are affirming gestures that restore my faith in the "support" of the men for the women. I hope it continues.

And to all who contributed to the success of the contest, the volunteers, the advertisers, and the sponsors, those who toiled backstage and in other areas, I say: Thanks! You proved once more that our love of the leather lifestyle gave us the energy to pull it off. I hope somewhere out there, a woman who saw this magic night will toss her hat into the ring next year. In the meantime, Pam Meyer is our woman out there. I hope you'll support her all the way so she can boast of

her community as she places the sash on Ms. SF Leather 2000!

Drum beats

As I mentioned earlier in the year, now that IML is in place, and now that IML is about to take center stage, drum beats can be heard here and in other cities as prospective contenders for the International Mr. Drummer 99 title emerge from bars, cities, regions and states.

Last weekend, in Washington, DC, the Mr. DC Drummer and Drummer Boy contests were staged at the DC Eagle on Saturday night, emceed by Frank Nowicki. A star-studded cast of judges chose Brian Heike, a 46-year-old Philadelphian, as Mr. DC Drummer, and Eric Mazzacane of Arlington, Virginia as the DC Drummer Boy. They will both compete at the Mid-Atlantic

Drummer contest in July.

In Sacramento, also on Saturday night, the details were scarce, but when it was all over at the packed Bolt Bar, Rod Gergen carried off the banner for Sacramento, with Joseph T as the Sacramento Drummer Boy. They will compete at the Mr. Northern California Drummer contest, also in July.

Sketchy (and not a word at all from Bob Brunson) details from the Mr. Russian River Drummer & Boy contests, also on Saturday night: Bauke Ylstra (1999 Bare Chest Calendar man) won the Mr. Russian River Drummer title and Marty is the Drummer Boy. They too will compete at the Mr. Northern California Drummer contest in July.

All three venues promise photos, so stay tuned in the coming days. We shall see if they get their guys "out there!" ▼

Der Ring

◀ page 37

crazy. A great Fricka is not something to sneeze at, and SFO may have two this summer, as Elena Zarembo, whose Erda (*Das Rheingold*) was sung gorgeously albeit in peculiar German, takes over in the third cycle.

She will still have to go some to outpoint Marjana Lipovsek, who is easily the most intensely thrilling Fricka I've heard in 15 complete Ring cycles. Lipovsek has what can only be described as a "harsh" voice and she was sick besides, having given up the previous night's *Rheingold* to the perfectly competent Elizabeth Bishop. She wasn't about to relinquish *Walkure*, so on she stormed, lasers shooting from her eyes, her gestures telegraphing outrage and jealousy. You wouldn't want to hear Lipovsek sing Verdi at this point, but she was exactly the jolt this pale, shallow Ring needed—it was like mainlining the Wag-

nerian past.

Would a better, more unified production help the emotionally clueless singers achieve greater intellectual and spiritual penetration? We'll never know. The mind boggles at the sheer perversity of SFO re-engaging director Andrei Serban after his meat-packing plant *Elektra* and the murder of an innocent tenor at the end of *Puritani*. Apparently Serban speaks no German (gossip had him blocking from a French libretto), and seems to have no ideas, original or otherwise, different from what we have seen in a dozen other mediocre productions. If he thought San Francisco were so provincial they wouldn't notice the borrowings he's wrong.

When Falter murdered Fasolt off stage, when the Valkyries dragged on dead warriors only to watch them rise and exit like extras from *Night of the Living Dead*, when Siegmund and Sieglinde fell on Hunding's dining-room table to consummate their incestuous

love (300-pound singers are the reason Wagner instructed the pair to run off into the night), and when Siegmund died in Wotan's arms, I thought Serban had rented every Ring video from the last 25 years just to get some ideas.

Yet someone on the inside suggests that his "direction" was so minimal that the singers were using shtick from previous productions just to pass the long Wagnerian minutes. That's a great way to save a few bucks; dispense with a director altogether and let the hapless vocalists (even Birgit Nilsson used to say "I need help!") direct their own performances. You'd get the same cliché we are getting now, and you'd save a big fat directorial fee. For such a famous man, it's surprising that Serban doesn't even know the first rule of directing: Never make your actors look bad. ▼

Der Ring des Nibelungen continues through July 3; for tickets, call 864-3330.

who likes to show off his bubble butt also make appearances.

That there is a fantasy element to all of this is obvious, and that the fantasy is tailored to men of a certain age is emphasized by a running gag based on show tunes from the '60s. Generally speaking, Heifner's humor isn't exactly fresh. "You're no Jean Brodie," says one character. "You're more like Jeanne Dixon."

Director Ed Decker moves the material along at a good clip, and if the cast isn't able to enhance

Heifner's straining dialogue, they do maintain a spirit that can be infectious. The play itself was written for New Conservatory, where four other plays by Heifner have been performed. At this point, the playwright seems to be pandering to the audience while feeling queasy about the process. ▼

Key West will run at New Conservatory Theatre Center through July 17. Tickets are \$16-\$20. Call 861-8972.

a taste of leather

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www.blowbuddies.com

photos: Greg Day, model: Cole Tucker, www.mandreams.com

Wed, June 23rd LEATHER BUDDIES

Key West

◀ page 36

who has spent the night with Tracy, a spry Southerner with a trust fund. Tracy's traveling buddy, Mel, is a buttoned-down Midwesterner who isn't so eager to let loose, at least not until the arrival of a 20-year-old virgin (Shawn Ryan) with a thing for older men. A hunky Episcopal priest (Chris Pflueger) and a roller-skating cleaning boy (Eric Damon Smith)

BAR TALK



photo by Steven Untermyer. Photographed by Scott King

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PARTING GLANCES

Kinkos Van Ness 5/17 12:30PM
You: using color copier, ruggedly handsome. Me: smiling in the cashier line, boy-next-door type. Would like to assist your administration of duties. ☎ 7700

The Cafe On May 2
You with friend, me with a date. You told me I was handsome, think you are too. You live on 18th street, from New York. Your name is Jeff? Call me. ☎ 7701

Midnight Sun Mon 5/17 7PM
You: Light-featured mustache? standing 3-feet away, yet too far. You have beautiful deep penetrating eyes w/ a smile that emerges to make promises. This is a like attitude for me as well. We should have spoken-here's the chance. ☎ 7702

A Pump Away At The Market Shell
You: green Acura, grey hair, great body. Me: black Nissan, graying hair, curious yellow. Washed my window 3x to check you out. Still wish I hadn't changed lanes. ☎ 7800

You Waved To Me At The Cafe
Me: Tony: you: John. 1st met at the Cafe 12/98 and I took you home. Saw you again Sun. 5/16, but lost you in the crowd. Would like to talk. ☎ 7801

You Handsome Devil
In that '67 Ford Galaxie convertible. Crossed paths around town, many times. I'd really like to go for a ride (in your car!). ☎ 7806

Steamworks Sunday May 16
You-Asian; me-older caucasian. You came into my room. We did it on my stomach and back-very nice. Would love to meet you again. Please call me! ☎ 7803

Ian: Epicenter Afterhour 5/16
You: 6', WM, dark curly hair/goatee, slender/fit, and a cute smile. Me: 6'1", BM, short dark hair/goatee. I saw you; we danced, then lost you in the crowd. WOW! You're very attractive. Coffee? Dinner? Call. ☎ 7803

Folsom Gulch 5/18 7:30
You: short brown hair, arm in cast, sweater with red stripe, Me: Ian shorts, blue T-shirt, US: hot! Want to see you again. ☎ 7804

Pepsi One @ Bell Mkt 4/16
Could not respond to your ad before expired due to travel. Please contact me. Been thinking about you. More discussion definitely necessary. Fizz-fizz-fizz. ☎ 7805

Escny Pizza Sun 5/16 1:00pm
Haight Street. You red sweatshirt. Me green t-shirt, shorts, back from B to B race. You expressed interest but unable to exchange numbers because of your young female companion. Please call! ☎ 7807

5/25 Harveys
You-Dashing smile, bright eyes, handsome. I brought you a corona. Must know who you are. Call ☎ 7900

May 31- Sweet Dennis
Memorial Day afternoon in Berkeley. Anytime? How about one more time at least? ☎ 8006

San Rafael 3rd St. Sat 6/5-1:00
You were in a black vw convertible on your way to the Russian River. I was in a teal buick. We both have s/p hair. Spoke briefly. Mutual attraction? Let's connect. ☎ 8000

Dolores Park Sun 6/6
You: Handsome, brown hair, white square-cut bathing suit w/boxer puppy+ friend w/tattoos. Me: blond, black w/red stripe square cut w/friend. We smiled a lot + you winked before you left. Wish I'd said "hi". Wanna meet? ☎ 8001

GAM Swimwear Model 5/14/99
At AIDS Health Project event. Me: GWM, brown hair, dark suit. We exchanged glances and hello as I left. Would like to say more. ☎ 8002

Viet Bobby Pleasure Dome June 6
Hey cutie- had a great time singing in car. Call please- ☎ 8003

Steamworks- Memorial Day
Josh- I've been thinking about the hour we spent working up a sweat! It was fun & I enjoyed it. It would be great to do it again. Jon ☎ 8004

Howdy Mr. Red Goatee
Red shirt to match, wranglers & cowboy wallet. 5/24 evening. B of A, then Market St. Me: horseshoe mustache with dog. This good hearted cowboy took notice. Would be honored to hear from you. ☎ 7808

Pablo Some 1 Misses U
My roommate is broken hearted but working on recovery. Wish u-z could have lived ur dreams. Hope things work out 4-u at home. El te quiere! Carlos. ☎ 8005

Whole Foods, California Street, Afternoon Thursday, June 3rd. "Hi"
near bulk foods. My "exchange" dilemma. You lingered near flowers. You pondered those moments, your smile since. ☎ 8007

Backpacking On Bart 5/28
Gabe- met you at the Powell Street station, you: in route to Lost Coast; me to family party- we chatted. Call me- I'd love to go hiking with you! ☎ 8008

Bed, Bath, Beyond, May 30
You were the beautiful black guy on bike in line behind my buddy & me. I'm the one with the mustache. Wanna meet? Wanna marry? ☎ 8009

Blow Buddies Sun 5/23
We met inside as I was leaving. Once outside, you saw me and called to me. We did some gut-punching. Let's do more. ☎ 8010

SEEKING RELATIONSHIP

Handsome Asian For GWM
Asian, 29yrs old, 5'10" 160lbs. Very smooth, swimmer's build. Body is looking for GWM for fun and more. You: handsome, mainly, fit 25-40yrs old only, HIV-, and hairy A+. ☎ 7703

Nice Guy Looking For Love
Me: GWM, 40, 5'7", 140#, shaved-head, ns (1). You: taller than me, in-shape, ns. References and interest available on request. ☎ 7812

Very Positive
Handsome, sensual, secure man (6', 165lbs, 44) seeks good-looking man in his 30s for relaxed life of travel and conversation. We both have intellect, wit and good manners. ☎ 7704

Educated African American
Young & cute 28, 5'6" 170# ISO friendship/LTR with honest good looking intelligent HIV- single guy 23-35. I enjoy dancing, cooking, the beach & being romantic. Serious reply only! ☎ 7705

Let's Get Together
I'll satisfy your needs, we'll both reach cloud nine with happiness, any race and age. I'm hot n horny for you. ☎ 7706

Handsome Italian
40,6'2", 185lbs into fitness, travel, romance and quiet times, seeks another HIV negative Latin man who is sincere and romantic for monogamous relationship. ☎ 7707

Coming Out Guide In Future?
Not finding man? Touch of insecurity? Life is cabaret only on screen? Seek males with sense humor seeking reality. All races (styles) encouraged. 50yo GWM emotionally avbl., sex optional. ☎ 7708

Seeking Special Young Man
Attr. affectionate older GWM, 75, 5'7", 168, seeks a serious gdlk'r HIV-romantic 18-45 man for on-going intimate meaningful sex. Fantasies explored is desired. ☎ 7709

Seeking Romance, Love & Friendship
You are under 45 conservative, clean cut, in-shape with morals, values, integrity. I'm 33 5'9" 155lbs. With same qualities. Not into bars/drugs. Let's talk and explore the possibilities. ☎ 7710

Skinny Older Top
GWM, 41, 5'11", 125, balding grey, blue seeking thin/skinny bottom for monogamous LTR. Affectionate, active, introspective, intelligent, caring guy seeks similar. SF/Peninsula. ☎ 7711

Nationality-Mixed
Seeking males 18-30 for safe sex and possible friendship. HIV-, clean hygiene, big swollen nipples a plus. Black male, muscular chest 49", large crouch, aggressive love making. ☎ 7712

Slap Me And Prove I Am Wrong!
I say that strong, healthy, low-voiced non-gymtomed masculine Asian men don't exist. I am load-laden Italian. My filled pinata awaits butch Asian buddy, if you exist. ☎ 7714

Instable Fil/Am Total Bottom
Very youthful 48yo looks 30's I love to such and get my shaved pussy ass get fucked 5'9" 160lbs clean shaven HIV- It smoker, non drinker loves good smoke seeks tops any race must be 8+. ☎ 7715

GWM Seek Man Of Color
For friendship, sex, possible LTR. 5'10", 170# blonde, bottom, HIV+. Like the arts, outdoors. You be kind, gentle. Thanks. ☎ 7809

Dad Ready To Hold You
Very affectionate sincere, professional, spiritually conscious, gymfit, top in my 50's, seeking you, tender slim young son, who know how to love. (Not for \$). ☎ 7810

Possible Romance
I'm seeking a guy under 40, White or Latino for a possible LTR. I'm Latino, Mexican-American, 28, 5'7" 165lbs, stocky, muscular, gradstudent. ☎ 7813

Still Searching
SWM, 30's 6'1", 170#, attractive, HIV-, with wide range of interests (hiking, movies, music, etc.). Looking for friendship, dating, intimacy, hopefully leading to LTR. ☎ 7901

Relationship Oriented Man
Seeking men with intellect wit and good manners. I'm HIV+ and will travel. Exposed to me- no drugs or alcohol. ☎ 8014

Attractive Latino
Good looking 33yo dark hair, brown eyes, goatee, professional looking for 27-40yo WGM, for friendship or more. Me: I like movies, biking, travel, hiking. Just call. ☎ 7902

Fuzzy Furby Skis Choc Beanie
Enjoyed your company 5/8 and holding you til morning. Then lost your number and now my head. Where are you? Please call and let romance unfold. ☎ 7903

GAM Seeks Hot GWM
GAM seeks GWM 30-40 yo for LTR. Very good-looking, professional, works out regularly (no excuses!), big top (like the circus), great personality, well-travelled, well read (not the color!), no baggage, no drama, likes to party (sometimes). ☎ 7904

Trim, Toned & Sensitive
Handsome, distinguished, passionate, well endowed GWM, 5'9", 156#, 47, seeks GM 25-40 any race, for faithful, gentle, sensual, LTR, must be healthy, slim, ND, ND. ☎ 7905

An Aztec Guy In Santa Cruz Area
23 Mexican 5'6" 170 medium build-complexion str8-acting, honest, friendly, good feelings, masculine, looking to meet guys 25-48 for friendship & LTR with the right guy. Call English/Spanish. ☎ 7906

Chemistry Experiment
Attractive 40's GWM in search of spontaneous combustion with like minded HIV- adventurer healthy men of any age, size, ethnicity welcomed. Spanish speaking ok, multicultural a plus. ☎ 7907

HIV+ East Bay Top Wanted
Capricorn, Cancer, Virgo- black haired, brown eyes- any race- HIV+ Pittsburgh Taurus, 37, blonde, blue, le foot, 185- looking for suburban loving big brother type to play house with. ☎ 7908

Intimidating Looking
GBM, aggressive, dominant, strong, serious, romantic, gentle, discreet, HIV+, goodlooking, 9' and 7" round, 49" ch, smooth. One tone body. Big round butt, big swollen nipples. Strong legs, black only. ☎ 8011

BiWm Seeking Dominant Asian
Please be under 40, attractive, in-shape and emotionally secure. I'm 32, blonde, muscular, good-looking, submissive and masochist (can switch). I will serve well if you take time to know me. ☎ 8012

Find Meaning In Your Life
Cultured, passionate, suave, muscular, in-shape, emotionally solid, supportive, GWM, 154#, 5'9", 47, loves travel old movies, pets, home and meaningful communication, seeks any race 30-45, slim, sincere, ns, nd. ☎ 7713

GLM 28 Stud Looks 4 GWM 24-35yo
Latin, good shape, looks 5'6", HIV-. You: GWM/mixed race, HIV-, confident, masculine to share endless happy nights & feverish days. ☎ 8013

GWM Bear Looking For Slim Guys
I'm 40yo, 6'3", 220, husky build, boyish face. Your 35-45, slim, any height, GWM/LM. Into movies, music, books, nudity, romance, cuddling, touching. San Francisco preferred. ☎ 8015

Expert Cocksmucker
Senior GWM 57", 130lbs, begs to worship verbal married straight, hgt-weight proportional, on a casual basis, no sm, no stds. ☎ 8016

Att. Big And Tall Admirers
GWM 41 6'8", 350# Artist/Gourmet seeks. Into all sports esp. Giants and 49ers, fine dining, movies, theatre, gay events, museums, Fri. nite cocktails. Age/race unimportant. ☎ 7811

HIV+ Bk 150# 5'10"
You 50 or so maybe Jewish or White with a fairly tone lean or slim physical average waist-line with height and weight. Seeking 1 on 1 interaction. ☎ 8017

Encouraging E.Bay P0Z Men/Color
We're financially/ emotionally stable, into conversation, travel food, live entertainment, romantic & sexuality. I'm a professional versatile bottom, sm& s&v, masculine, 40, seeking companionship, fun & maybe even you. ☎ 8018

Educated African American
Young & cute 28, 5'6" 170, ISO friendship/LTR with honest good looking intelligent HIV- single guys 23-35. I enjoy dancing, cooking, hiking, the beach & being romantic serious reply only!! ☎ 8019

SEEKING ADVENTURE

Seek Top On Bottom's
49 old seek white man only. Like to go out on dates. Love-sex. I am Black and I am bi. ☎ 7718

Indoor/ Outdoor Slave
Meticulous Master (tall, slim, fit, hot, 45) seeks submissive servant for on-going garden work and domestic, sexual service. Serious reply only. Will train. ☎ 7716

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Name _____ Daytime Telephone _____
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Write the rest of your ad here, 30 words maximum

MAIL FORM TO: BAR Talk, Bay Area Reporter, 395 Ninth Street, San Francisco, CA 94103

Submissive Boy To Service You! Need a dominant, forceful man to make me suck his cock & fuck my mouth! Also like getting fucked, spanked, slapped around, verbal abuse, leather, uniforms, role playing, toys, etc. # 7719

Playful Sexbuddy Wanted GWM, 35, 6'1", 190lbs. Handsome, masculine, gym goer with big heart and quick wit seeks vers. top for long sessions. We're creative, neg. hung. Italian, Irish, 69 A+ # 7720

Palo Alto GAM 40 5'11" 185 Btm ISO a husky top with average endowment to orally satisfy. Ub under 55 & living on the Peninsula. # 7721

Cock Slave Wanted I want a cock slave who will suck my dick for hours/days. Also into fucking, ff, ws, bondage, etc. Have siling, bondage bars, toys, etc. Take care of my dick, I'll take care of your needs. # 7722

Wanted: Asian Or Latin For Fun Are you 30-45, in good shape, interested in early morning or lunchtime hot ex sessions and friendship w/ healthy, GWM, 45, 5'8", 145. No LTR. SF only. # 7723

Not A Pornstar Like everyone else in these ads. Just average looking bear-like WM bottom. Looking for Asian/Pacific Islander top. Willing to try everything. 6'3" 280lbs of real man. # 7724

Showoff In Sonoma County? Slender, 18-35? I'd love to videotape you jacking off. Not commercial, recreational. Your place or mine, daytime only. Me: middle-aged, nice looking, fun, healthy, generous. # 7725

A1 Oral Service- Delivered SF GWM, HIV-, 6', handsome, delivers complete oral service to mature, trim guys who really dig getting sucked off. Your place. No reciprocation. HIV-. # 7726

Looking For Hung JO Addict Use my face for target practice. Straight mature WM wants to watch you ju up close see/ feel you. Hot come splatter my face. Multi-shooter a real plus. # 7727

I Want Pussy! Boy pussy, that is. Let me pull your pants down, spread your butt cheeks, spit, chew, finger and then fuck your hole, HIV+ in shape only. # 7728

Well Hung Aussie Men & other musc., slim guys get your big cocks & balls sucked by eager cock-sucker w/ talented hot mouth & tongue. Nuts about down under studs! # 7729

Amateur Stripper Wanted For a small party. Audience are 4 Asian in their early 30's. You are muscular and like to be touched. Your compensation is 3 hot bus and a blow job. # 7730

4Skin 4Play Big uncut cockhead available for fun and games and more. I am 45, hairy, slim, 5'10", bearded, scholarly. You are a shapely 20-35. Oral or bottom. # 7731

Btm Middleage Wnts Younger Top Bottom, 50, looks 40, seeking younger top to totally worship head to toes. Me: 5'6", 130, dark hair & eyes, hairy, HIV-. You: hairy, big (esp. biceps). let's play! # 7732

Thick Black Bushes Let me bury my face in your thick bush while I suck your dick. Me: GWM, 56, 6', 165. You: Latino, Middle-Eastern, or Italian. Very hairy preferred. # 7733

Horny Top Wanted HIV+ Europ. GWM (29.6", 185lbs) seeks good lkr. fit HIV+ top for sex and friendship. # 8021

Playmate For Big Guy WM, 41, 6'0", 215, blue eyes, beard looking for husky to heavy guys for occasional fun. You: 30-50, facial hair, like to kiss and touch. # 7824

Our Turn I've been looking for Puerto Rican, Latin, Black bottoms who like it wet and natural. Me: Bk, 6'1", 175, goatee, handsome, hung 9. Let me open you up. # 7734

Naked Driver Your Ad #7245 Info you scene, would like to be a naked passenger stroking my hard cock. Exhibitor likes to get bare ass. Naked In public. Let's connect. # 7735

Buzz Your Ad #7136 Yeah, I would really love to have you shave it all off from head to toe /body, balls, crotch etc. Me: GWM tattoos. Let's connect. # 7736

Pig Bik Bott Sks top dom age verbal top + raunch kink kink + uninhibited sex + cock & ball svc. Avail wkend & some eve. # 7737

Big Men GBM, 5'11", 250lbs, big chest, hung, seeks, sticky, chubby men for uninhibited sex. Must be discreet. # 7814

Ready For Some Exercise? Versatile 26, 6'2", 170lbs Mexican, seeks good looking 23-35, ht/wt prop., versatile top guy for long sweaty fuck sessions. Tall and hung a plus. # 7815

Boysish Asian Bottom Cute boysish Asian 5'3" seeks gym toned smooth WM or AM top under 40. I have a firm butt and strong legs. Blonde a plus. # 7816

I Need It Sucked-Wife Won't WM, 40's, big + cut, needs sucking off in Castro- M,T, Wed only, days. Like it long & slow, prefer 40's, + any race, no weirdness. # 7817

I Want Your Big Dick Looking for a few good men who are incredibly hung to service. If you are gym-toned, 20-45 and love to be sucked-off, give a call. I'm fit, ready, & able. # 7818

Asian Bottoms Come And Get It Let me tongue & cock fuck your hot Asian ass. 36yr GWM, Italian neg. Great looks & body. I want to be your top. Call Now. # 7820

Submissive Dad In Sonoma Co. Wants to be dominated by slender son, 18-35. Tell me how to please you. I'm generous, fun, attractive, imaginative, healthy GWM. Anywhere in Sonoma Co. Daytimes only. # 7822

Handsome Muscular Italian Hung 8 1/2 inch dick like to meet hot top to bottom guys for hot fucking n sucking. Let's lock into a 6", then fuck each other. # 7823

SKG Black Top Shave head kinky white sub seeks dominant aggressive kinky black top/ daddy into heavy duty butt play, tit play, also b/d, s/m. # 7825

Hairy Muscular Handyman 30+ Sought by mature SF GWM. Odd jobs for your profit. Wheels needed. Hairy arms, legs, chest, crotch essential. Credentials appreciated. # 7826

Santa Rosa Sonoma Co. GWM- healthy, handsome, hung, seeks oral, bottom, like to take it both ways, be handsome NS, ND, 25-45. # 7915

Cowboy Wanted Looking for country & western type of guy to attend the Reno Rodeo in mid June. Other interests include travel, outdoor activities and fun times. # 7827

SoBay J/O Buddy Wanted If you would like to play with my long, thick, uncut dick then call. Mutual J/O required. Be discreet, hot and love long, slow daytime sessions. Likes video's a plus. # 7828

Order Me To Kiss Your Hairy Ass Humiliate me while I service and worship your butt. Must be healthy, hairy, dominant masc. guy. I'm a hairy hung guy on holiday and I never kicked ass before. # 7829

Asian Will Massage Bottom GWM Nonprofessional massage given to slender, smooth GWM at your place. Please be clean, HIV+ ok. Me: 30's, in shape, short, HIV-, clean shaven, smooth. # 7830

Straights More Fun To Suck Off! They've had it w/ Monica's, lousy at this man's job. Appreciating it, they shoot more. (oh, if you're gay, maybe I'll suck you off anyway, since you've got it out & up.) # 7831

Broken In By Older Man? Did he make you do embarrassing/ exciting stuff you'd only fantasized about? Masc, dominant, well-endowed Male, 40, HIV- seeks submissive younger guy. Discrete, safe only. # 7909

In Your Lap Sexy guy 31, slim build, seeks big brother to sit me in his lap, jack me off slowly while looking into my eyes, make me squirt. You're in control. # 7910

Daddy Bear 55 6-5 290 Gr/bl Seeks buddy/boy/ little brother. I'm restoring an old house and garden on the Bay Area fringes, but I always have time for meals out, nights in, weekends away. # 7911

Italian Top Dad Will cuddle you in his lap and then fuck your ass real slow, long & tenderly. Me: 53. You: under 35 and slender. I am masculine + pretty buff. # 7912

Reckon You'll Be Callin'? Attractive SF single GWM Southern gentleman, 45, 5'9", 165, brown/brown, mustache, in shape, HIV-, intelligent, funny, romantic, versatile seeks similar or younger for dates and more w/ LTR potential. # 7913

Summer Fun At Russian River Gdkg, WM, 42, 5'5", 125lbs, d/bm, lean, nicely muscled. Looking for hot sex or more with lean, in shape guys. New Russian River resident with sunny, private house. Visit SF often. # 7914

Velvet Throat Shaft Massage For Asian, Latino, Black who need a full body erotic, sensual massage. Me: big, very masculine, very strong, str8 acting, GWM, mid 40's, smooth. 25-40 only; lean, trim body a must. # 7821

Hey, Fagot Strip naked and get on your knees, cocksucker, verbal abuse, humiliation and safe orders to follow for masculine slender bodied guys 18-39 by slim WM 42 with 7 cut inches. # 7717

All I Want Is To Suck You Off You come over and stand there, letting me do what I do best, sucking your "big cock." Pref., black dick. I'm 45, 5'8", light brown hair, green eyes, heavy. # 7916

Hung Bk Master Wanted Mature WM hung, discreet, clean, wants you to fuck my throat, talk dirty, play new games, day or night. # 7917

Bottom In Town For Pride Week? Black ramp pumpier, 45, delivers a gentle but firm, hotel room internal massage. Musky build, mustache, Hispanic, age 40+ are big turn-ons. Must leave full name. # 7918

Hand Jobs In Cole Or Haight, Etc. I do it for you & you do it for me. I am over 50, athletic seeking under 35 slim. We set our scene to fulfill a fantasy, experts only. # 7919

Indian Prince Ready To Sweep You away! Massage, dancing & ecstasy. Young, pretty, crazy, brilliant, artistic, adventurous. RU cool enuf? # 7920

Oral Exams Harder Than Written Because you can't fake anything for your doctorate! I'm getting mine in cocksucking. Wanna give me/ be received by my orals? You'll think I'm Dr. off cocksucking already! # 8020

Hot Top- Help Me Fuck My Man! Man: GWM 44, 5'8" 155lbs. blg uncut dick, kinky b-d needs abuse! Master: GWM 47 5'10" 179lbs. good built huge nipples, great dick/balls. Top satisfaction guaranteed. # 8022

Bondage And Flogging I'm looking for a playmate who likes to administer bondage and flogging. Safe sensible and moderate. I'm in my 40's, lean and athletic. # 8034

Chubby-Daddy-Teddy-Grizzly-Bear Hot, fun, vgl. Deep bl eyes/voice, 6'2 1/2 CHUB, groomed shrt beard/stache, hairy chest/belly, 6" cut. Safe, sane & versatile. Vanilla to sane kink. U= trim & affectionate. # 8024

Muscles! I'll Eat Your Ass Muscular, GWM, clean, 20-40 let me probing tongue eat you hot, when your ready to shoot, shoot your cock down to asshole and I'll suck you off while tonguing your hole. # 8025

Total Bottom, WM, 35, Buzcut 5'10", 155lbs bubble butt, wash-board abs, excellent sucker, pretty face, great ass. ISO total top. # 8026

Hot Pig Bottom Wanted White guy 55, 6', 155lbs brwn glasses, blg 9" cock wants hot White, Latin or Asian pig bottom to fuck. You be under 40 and submissive. No fats or fairies. # 8027

Hry Masc Mid-Aged 6', 230#, 50yrs. + masc. Looking for other hry mid-aged men. Into JO, sniffling, licking, kissing, being verbal. Hry A+ - E-Bay preferred. # 8028

Long Hot Sessions Vers. well built, 5'11" hung bl. Needs well built men (20-30's), hairy with cut cock. Want long, hot sessions to eat, fuck, get fucked. # 8029

Big Muscles!! Big Fun!! GWM, 35, handsome muscular and HIV-, 5'10", 210# looking for hot, safe times with muscular bodybuilder types, 25-50yrs. Any race, but muscles a must! Let's oil up and flex together. # 7819

Senior ISO Senior Very sexy senior looking for fit older men into sucking, rimming, nipples, ws etc. Any age, color or weight. Aroma a plus. # 8033

I'll Satisfy You To The Fullest Me: 35y/o HIV- always horny n excellent receiver. You: 18-48y/o top, HIV- husky a plus. You'll never forget me. # 8032

ISO Masculine Bottom Masculine, spirited WM (youthful gym build 5'6", 145, HIV-) wants grounded in-shape bottom for intense, nurturing connection. Men/bos of all races welcome. # 8035

Brazilian Passion Hot versatile German/Portuguese 155#, 5'10", brn/gn, Smooth Body, Gym Toned, Super Sensuous, Lustous Kisser, Super Healthy/ Athletic HIV+, Looking for fun guys to connect or possible LTR. # 8031

Wrestle-Play, Anyone? Two leanly muscled guys looking to get out of our heads & into our bodies wrestling other guys. 3-way struggles, gang-ups, tag-teams. Let's sweat as we playfully struggle to submission. I'm 6'2", 168; my wrasse-buddy's 5'11", 160. You're hard, skinny to muscular, G/B, WM, any height, and ready for sensual, muscular fun. # 8023

Vietnamese Guys I'd like to drink your pee, suck your nipples, give massage, and anything else you like me to do. # 8030

FETISHES

Hole Patrol 27yo ft, seeks bottoms with loose floppy holes for stretching, punching, and exploring. Open to all body types, ages, races. Safe sex only. A+ for facial hair. # 7738

Seeking Big Uncut Cock to suck, fresh from your dirty underwear. Love to stretch of big uncut, cheesy dick. Leave details. # 7739

Piss Etc.. Dominance, control, humiliation, with no reciprocation. I crave all of above from any masculine men. I'm white, 5'6", 160lbs. but you needn't be. # 7740

Weekend Party 3 or 4 discreet, non-smokers, into drink & partying with GWM 42, b/bl, hairy, 5'8", 200lbs mutual butt play, cbl, leather, video's, rimming, suck/fuck, dildos, nasty & sweaty. # 7741

Smokers Wanted Non-leather daddy type, professional HIV- 50's top, fr ap cultural & grounded looking for younger submissive GWM bottom with cut tool for blowing and butt for playing. # 7742

Navel Worship: ISO Belly Buttons Smooth 30yr Latino prof. trainer ISO, clean-cut/ discreet GWM/GLM 25-42yrs. In2 Inles/outles. Show me your deep round navel + admire mine. Call we'll do more. # 7743

Daytime Asshole-Eater! Get your asshole eaten by a pro! # 7832

BDSM Bottom Seeks Top(s) - Early 40's, good looks and build, masculine, seeks experienced leather master with place and equipment for BDSM sessions. # 7833

Novice Needs Training From masc. In-shape white masters 35 and under. Me: Asian, 30, 5'9", 160, bottom, HIV-tatts, into ws, tit, dildos, restraints, floggings. # 7834

ISO Uncut Dicks On Slim Guys I'm 6'2", 193#, late fifties WM cocksucker, buttfucker, f/ler, and rimmer. UB slim WM, LM, uncut and horny. Tight skin A+ as is a hungry ass-hole (not required). # 7921

Bondage Top Experienced bondage top, 41, 5'8", 155, good looking, seeks submissive, masculine guy, 21-45, for erotic bondage and play. Limits respected. Safe, discreet, trustworthy. SF, East Bay. # 7922

Black Mouth Graves Black Dick BM, 38 seeks very masculine, fit, verbal BM/LM (21-45). Drop by, drop your pants. I'll worship you. My place, S.F. Perhaps you have a friend. Oral only. No reciprocation desired. # 8036

Mature Tootless Cocksucker WM 50 looking for older man who loves to suck cock and maybe eat my ass out. I am relaxed and not pushy! # 8037

Cum Sit On My Face GWM 5'10" redhead, uncut, loves eating ass and raunch play. Verbal and big butts A+. # 8038

Horny/Kink WM, 30's, 5'8", 145# slim, smooth, 6" cut. Looking for other G/Bi WM, into butt/dick play, clothing ws and other aspects of kink. # 8039

Paddle Action Hot plegmaster/coach will adjust attitude of in-shape, preppie, collegiate, punk, bikini type guys who need it. Pants down, your butt, my paddle. # 8040

Wanted: Hot Young Barefeet You: 18/23, boyish, skinny & smooth, White, Latin, Asian with cute barefeet. Bi male 30's, discreet, will rub massage, tickle & orally service your barefeet, maybe more? # 8041

South Bay Safe Assplay Relax and point your luscious young buttcheeks north for erotic spanking, finger/dildo intrusions. I'm handsome, youthful 42, 5'9", 200. No reciprocation expected. # 8042

OTHER

For A True Sexual Master... Certain upright professional gentlemen require a slave to be abused, degraded, make to suffer. This amateur male is experienced & polite. Please call. # 7744

Out Of Town GBM, 34, 6'0", slim, attractive, somewhat feminine, visiting San Francisco from Dallas in June. Seeks masculine male escort 25-50 whose interested in movies, music, concerts, comedy shows and theatre. # 7745

J/O Buddies That Like Girls Let's share fantasies while jackin' to those beautiful faces, tits and pussies. Me: hard and handsome. Clean, under 35, white or Asian. East Bay is A+. # 7835

Are You Free Over Lunch Hour? Downtown banker looking for other professional men 30-50 to meet for noon time sex and fun. Let's give up the lunch hour. Leave phone numbers or e-mail. Let's get together. # 7836

Older Mature Men Wanted WM 42, 6', 160lbs. I enjoy orally pleasing older, mature men either alone or in groups. I'm sexually versatile but not into s & m, leather, some scene, pain or drugs. I drink, smoking ok. # 7837

Just Me 52 year old white transgendered male, would love to meet older man or women. I just love the feminine role. Love cute dresses. Sy, submissive and nice. # 7923

English Headmaster... Seeks young persons, possibly corporal discipline. Hand, strap, cane. Build character through thorough spanking. Victorian atmosphere. # 7924

Exhibitionist And Voyeur East Bay Bi WM seeks Lesbian or Bi females and Bi males who have female friends who would enjoy getting together for some adult fun. # 8043

COUPLES

Three's Hot Company Two passionate, in-shape tops, mid 30's, enjoy hot tubs/hot times. Seek third 20-30 year old who likes to serve/ be serviced. Be hot at foreplay/oral. Latino/uncut a plus! # 7838

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SFILGFF shorts

◀ page 40

Mosvold's film shows where the scene between River Phoenix and Keanu Reeves in *My Own Private Idaho* might have gone in a culture not founded and ruled by Puritans. In *My Pal Rachid*, two boys — one French, one Algerian — don't beat around the bush in dickering with each over a special asset; and one boy's hold on another has the power to shatter glass in the French schoolboy sex farce *Thomas Trips*.

The hardy perennial *Fun In Boys' Shorts* (Sun., 6/19; Sun., 6/27) hasn't lost all its flavor on the bedpost, as evidenced by such amusing trifles as *The Rinse Cycle*, Steve Salinaro's skit about a man of a certain age who fails to follow the directions on an important grooming aid. Babysitting an older woman with a mischievous bent toward electrical appliances proves the undoing of a night in the sack for the lovers in Luc Feit's *Piglets*; and for a truly Germanic approach to boy sex, try a laugh or two with *Das Clown*, an expressionist comic nightmare from San Francisco postmodernist Tom E. Brown.

Morph pride

New Zealand's tiny film industry comes to the rescue of *Alien Kisses* (Wed., 6/23), a rather mixed bag of lesbian and gay sci-fi treats. *Venus Blue*, an odd young woman capable of morphing into the object of your desire, causes a bit of havoc in a rural community. *Venus Blue* is the film that asks the musical question: Could you learn to work a stick shift with your left mitt if you went to live Down Under? Also on the program, in *Mmm! Smells Like Christmas*, a young man learns the risks and pleasures of opening his gifts early. And whatever the title piece, *Alien Kisses*, lacks in narrative drive, it makes up for in its utility as a lesbian screensaver.

U-Haul Blues (Sat., 6/26), the collection of My Girlfriend's Left Me and I'm Hanging in the Closet, Feeling So Bad shorts, has its joys. Best of the lot is *I'm Starving*, a quirky tale of a young woman's learning to share her NYC Chinatown apartment with a paper-eating ghost who has a taste for fortunes (skip the cookies) and the fables from cup-of-soup packages. Director Yau Ching blends atmosphere, deadpan comedy and erotic suspense to good advantage, right up to the moment the landlord comes a-knocking for the rent. *U-Haul* shorts such

as *Goodbye To Love* and *Snow Lilies* make you want to slap a '70s soundtrack against your old home movies and get all morose and weepy recalling some vixen who hit the Interstate with your heart and all your Ramones records.

A BAR best buy, *Battle For The Tiara* (Sat., 6/19), a collection of drag diva shorts, is bitchy, funny, and at times even witty. In *Global DJ Superstars*, co-directors David Cutler and Mark Ewert have a snappy three minutes of fun sending up big-time scratch and sniff DJs. Nothing like having your fingers slip and finding Sylvester singing in reverse without his back-up group. *Pumps* is a deliciously *vérité* look at Washington, DC's annual "High Heel Race," a kind of amateur night for female wannabes. Director Lauren Price has some great fun in the makeup trailer as "baby drags" learn what stuff they have to strut. Slut lips or regular lips? One first-timer, when asked what he does in real time, replies without hesitation, "The boys' department at WalMart."

In *The Grass Is Greener*, the theory of opposites attracting is put to the test when a butch dyke finds herself sharing a caravan (British slang for motorhome) with a Marilyn impersonator. The piece has its moments, but feels stuck in its theatrical origins. The *pièce de résistance* is *Battle For The Tiara*, a backstage look at Hollywood's drag Miss America Pageant. These eight guys who don't do it for a living are very sincere about why they're up there. As Miss Michigan aka Mahogany Ross ("the niece of Diana Ross") says, she's "just a girl from the ghetto." The real-life Jason adds, "The scary part of putting on makeup and transforming yourself into this beautiful woman is that I see my grandmother looking at me, this wonderful old Baptist woman muttering, 'He's going to hell!'"

Desh Pardesh (Sun., 6/20), the collection of three films about South Asian queers, climaxes with *Summer In My Veins*, as a young Indian man picks a summer trip across America following his college graduation to come out to his very traditional mother (he does so while filming her reaction, giving this gut-wrenching moment for her an oddly disembodied feel, and causing us to lose some sympathy for the filmmaker) and to get the latest check on his HIV status (which the mother will also get indirectly through this film). *Summer In My Veins* is a document of culture shock almost unmediated by fancy camerawork or media theories. Powerful. ▼

The Red Violin

◀ page 38

music the film's characters actually perform. And better, he has come up with a soundtrack that makes canny cinematic use of music of a classical cast. "Anna's Theme," the core material, may not have the profile of, say, "Lara's Theme" from *R. Zivago*; you won't leave the theater humming it. But it has an emotional weight and contour precise enough to re-absorb the listener at its every appearance, and the flexibility to address each of the film's high moments distinctively and potently. Its final appearance — backing a long, sustained shot of Moritz' penetrating stare as he contemplates ways to save the instrument he loves from the investors' Gang of Four — is a powerful example of music's unique ability to enhance a visual image, to lift an image trapped in time out of time.

The soundtrack, recently issued on a Sony CD, gets a near-ideal performance by the Philharmonia Orchestra under Esa-Pekka Salonen, and Joshua Bell renders the solo violin music with aching intensity. "The Red Violin Chaconne," a concert piece Corigliano distilled from his score — and that Bell gave its world premiere with the San Francisco Symphony earlier this season — ends the CD. It makes so much more sense heard after the movie that I won't be surprised if the film's release gives it new legs as a concert piece.

More than even the fiddle itself, Bell — who says he gets a couple-seconds cameo in the film that I couldn't find, despite his tip-off — is the star of the film. It's easy to get caught up in one or another of the situations of the film's complicated narrative, but it's only at the stealthy entrance of Bell's off-screen violin — a surprise each time — that you get gooseflesh. ▼

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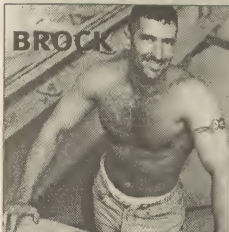
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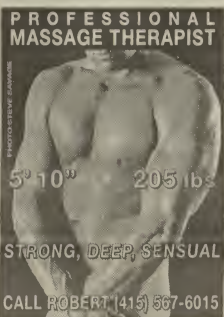
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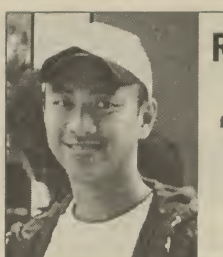
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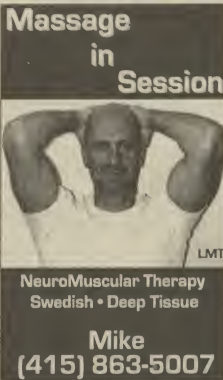
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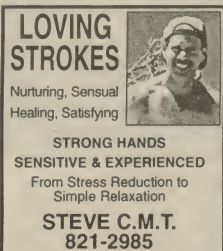
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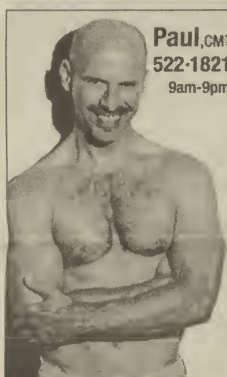
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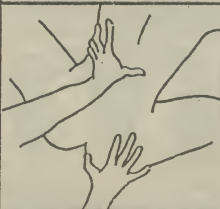
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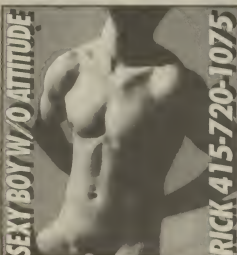
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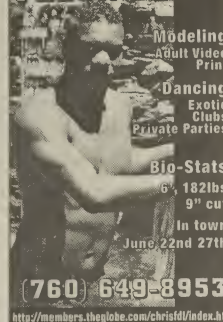
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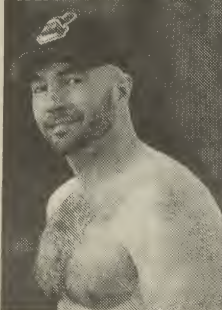
www.backdoor.com/ankh/luke



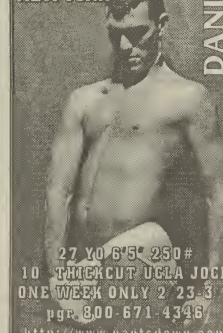
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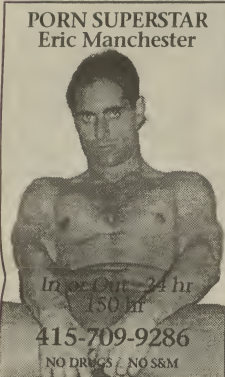
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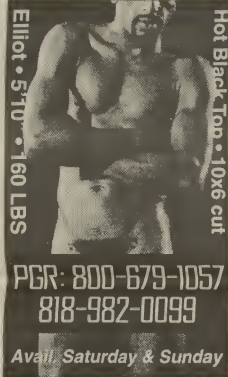
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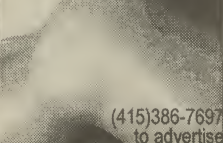
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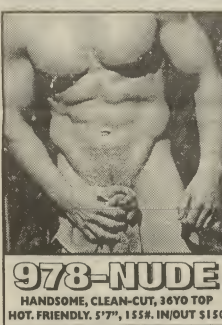
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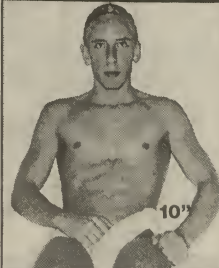
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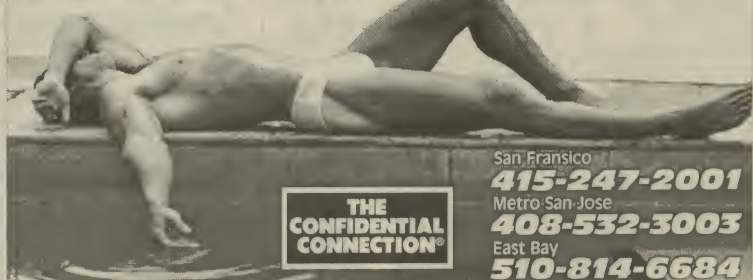
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